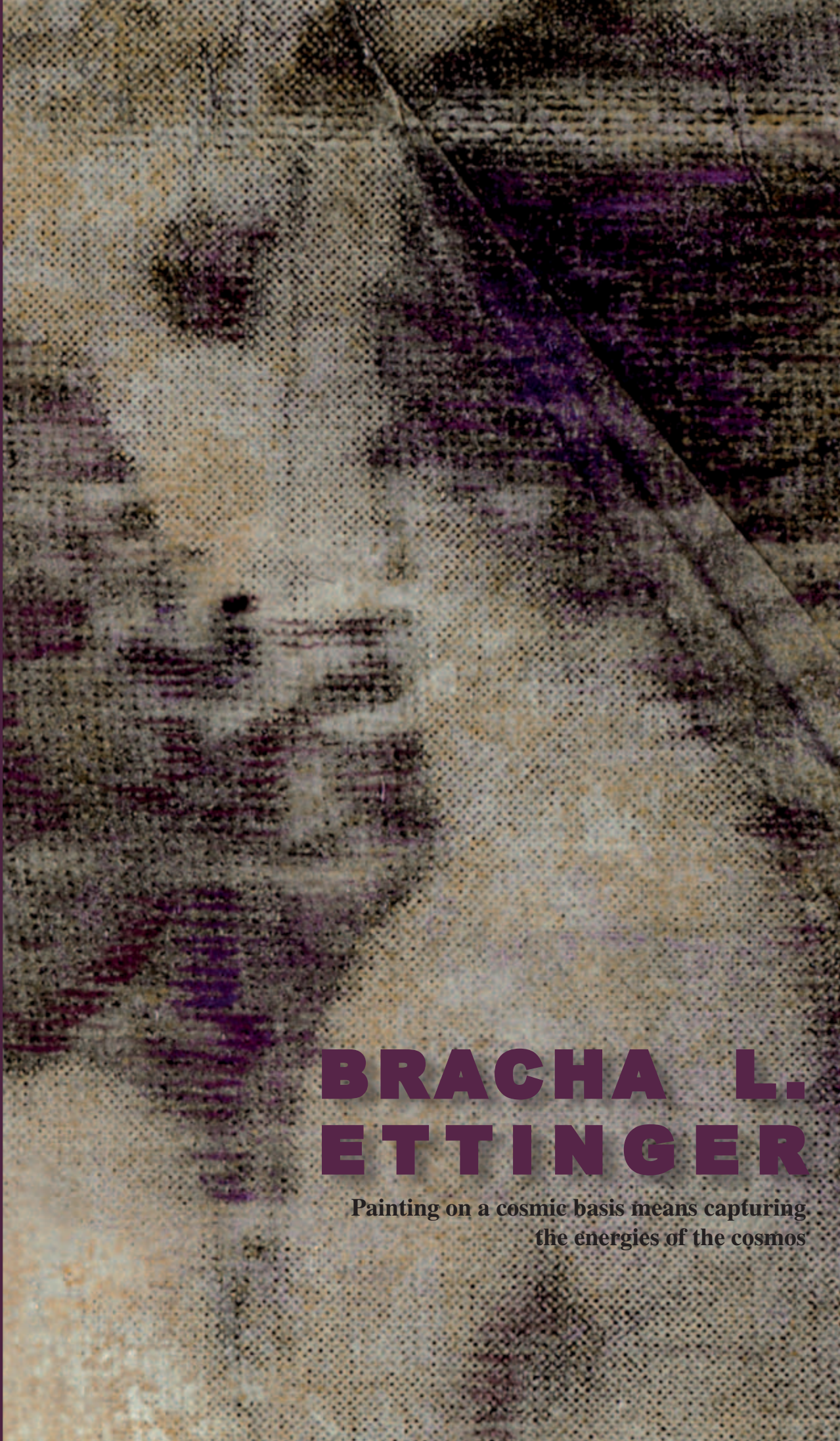


4&5 09

# UNIVERSAL CONNECTIONS

THE MAGAZINE FOR PROFESSIONAL MIGRANT ARTISTS



## BRACHA L. ETTINGER

Painting on a cosmic basis means capturing  
the energies of the cosmos

# UNIVERSAL COLOURS



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**THIS IS AN ATTEMPT to explain my thoughts; yes, an attempt because the base of my thinking is rather unstable.**

I believe that if you build many things in one place and then go to some other place to build the same again, then you should never have left the first place...

Ok, what we do now is an attempt because who really knows just what awaits us. Some people say that they are sure, others say they are not sure, it might lead to nihilism or, as my friend Jan Oleksy once said, "If you are not OK and I am not OK, then it is OK!" - it might be like this too.

From this very issue we are taking our work to the next level. We will be more attractive and more professional; we are risktakers and we do not worry about the consequences. It is like this and we want it to be like this.

I am very happy of what we do because, in comparison to any other cultural organisation existing in Europe, we are doing an impressive job by producing a magazine five times a year, hosting some two to four exhibitions a year for our group and participating in many debates and conferences across Europe.

So, until now we have had two exhibitions. The first had five members of our organisation participate in Helsinki and a further 17 artists joined the Biennale Dialogue, one of the most recommended

and highly-known exhibitions that was held in Helsinki. We will have one more exhibition to do this autumn...

One thing that really is worth mentioning is the statement of the EU-MAN board that was included in the Biennale Dialogue catalogue for which we have received a great deal of feedback - maybe because it did touch the theme of the exhibition or perhaps it was something else.

As I said, in comparison to other existing cultural organisations in Europe we are doing extremely well. Yes, we knock upon many doors in order to meet people; some are old friends just to ask them and say hello, but other doors are closed for some reason. It is okay because it is the nature of the cultural work at this time.

However, still many doors are opening. We are planning some wonderful exhibition projects for 2010 in London, we have agreed to keep the Autumn Salon 2010 in Helsinki and are preparing for some large scale exhibitions in Turku, which is one of the European Cultural Capitals in 2011. Turku is the place that gave birth to EU-MAN in 1997 and it is very dear to us, so to make a large-scale exhibition in this city will mean so much.

But, above all, this attempt to widen the work of this magazine, to spread the word around Europe, in London especially, makes us believe that our work is fruitful and is distributing its fruit equally to all. This is the way we work and that what we believe.

*Amir Khatib*

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*New York State Theater (©David Shankbone)*



*Nina Roos' "CABIN" (2006-07)  
- oil on acrylic glass, 50 x 100 cm*



*Amir Khatib: Iraq*



*Okina hōnō - Dedication of Noh  
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Cover:  
*Bracha L. Ettinger;*  
*Eurydice n.2,*  
1992-1994

# Art News

If your art gallery or association has some art news or an event it wishes to promote in Universal Colours, then please send the details to [info@eu-man.org](mailto:info@eu-man.org)

## Enchanting Beauty - Masterpieces from the collections of the State Tretyakov Gallery Until 14th March 2010

TENNIS PALACE ART MUSEUM  
Salomonkatu 15, Helsinki  
Tue - Sun 11:00-19:00, Mon closed.  
Free on Fridays from 11:00-16:00

**BEAUTY WILL NOT FADE! IF you need proof, come and see Enchanting Beauty at Helsinki's Tennis Palace Art Museum. The exhibition of works from the Russian State Tretyakov Gallery is a splendid selection of academic Salon art that combines virtuoso techniques with an idealised treatment of the subject. These Russian masterpieces from the 19th century marry beauty with the sacred.**

There were two main movements in 19th century Russian art, academic Salon art and realism, which challenged it. The most notable representatives of both movements were educated in the same school, the St Petersburg Academy of Arts, which was established in the 18th century to emulate European art academies. Teaching in the St Petersburg Academy was highly disciplined and followed strict rules; technique was honed to perfection, composition was expected to be meticulous, and classical antiquity was set as the highest ideal.

Academically trained artists favoured mythological themes, but also painted historical scenes and portraits. They celebrated sensual pleasure, were intoxicated by the beauty of both women and nature, and depicted the glamour of Rococo costumes in works that were like scenes from the opera. They idealised both the Russian people and the country's landscapes.

They often furthered their education in France. Russian artists were frequent visitors to the Paris Salons,



© The State Tretyakov Gallery

▲ Shteiben Karl Karlovich's "Andalusian Woman" (1834)

where the virtuosi of European academic painting exhibited their work annually. Another popular destination was Italy, whose landscapes and Renaissance art inspired Russian artists. When the Russians subsequently assimilated these European influences into their national tradition, the result was breathtakingly beautiful art.

The Enchanting Beauty exhibition is divided into ten thematic sections: Beauty of Everyday Life, A Dream of Italy, Still Life, Portrait, The World of Antiquity, Old Europe, Biblical Themes, Neo-Rococo, The Russian Style and Orientalism.

There are about 250 works by 83 artists. In addition to paintings, sculpture, drawings and watercolours, the exhibition also includes objets d'art, some of which are on loan from the National Museum of Finland.

The exhibition is produced by the Helsinki City Art Museum in collaboration with the State Tretyakov Gallery. Its main sponsor is OAO LUKOIL/TEBOIL, other sponsors are HOK-Elanto, Sanoma Magazines Finland Oy and Lähialuematkat – Oy Russian Tours Ltd.

Source: Taidemuseo Tennispalatsi

**Silhouettes & Filigree -  
Charlotte Hodes  
2nd December - January 2010**

**FOLLOWING THE SUCCESS OF CHARLOTTE Hodes's exhibition at the Wallace Collection, London, in 2007, London's Marlborough Fine Art is delighted to be holding its first exhibition of Hodes's work.**

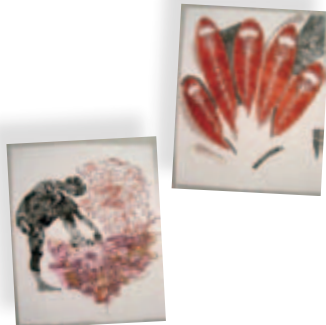


The exhibition will feature approximately 20 ornately decorated ceramics, a group of which are considerably larger and more ambitious than the ceramics displayed at the Wallace Collection. Complimenting the ceramics, and shown alongside, will be a series of intricately cut collages.

The depiction of the female figure, drawn from contemporary and historical sources, is the overriding and recurrent theme. The figure set against a rich tapestry of pattern, drapery, repeated motifs and held together through intensely pulsating colours of pinks, purples and greens evoke sensuousness and a sumptuous feeling of celebration, simultaneously questioning the position of the female figure as decorative motif.



Charlotte Hodes studied at Brighton college of Art, 1977-78 and at the Slade School, University College London where she completed her undergraduate and postgraduate studies in painting in 1984. She was Associate Artist at the Wallace Collection, London from 2005-2007, and Winner of the Jerwood Drawing Prize, 2006.



Marlborough Fine Art  
6 Albemarle Street, London

Opening Hours  
Monday - Friday: 10:00 - 17:30  
Saturday: 10:00 - 12:30  
[www.marlboroughfineart.com](http://www.marlboroughfineart.com)

▲ **Top: "Pink Reflections" (2006)**  
**Middle: "Vase for Mademoiselle de Camargo" (2006)**  
**Bottom: Two examples of her paper cut-outs**

**Elixir – Pipilotti Rist  
Helsinki's Kiasma, 5th floor  
Until 6th December**

**PIPILOTTI RIST CREATES INTENSE VISUAL WORLDS WHERE sensual visual narrative merges with meditative soundscapes. The works are a Paradise that the artist invites her viewers to enter.**



▲ **"Herz aufwühlen Herz ausspülen" (2004)**

Elixir comprises six audio/video installations. They transform Kiasma's fifth floor into an immersive space where visitors can lie back on pillows and let themselves be carried away on the flow of images and music. The artist hopes that Elixir will be true to its title and serve as medicine for the mind - to care, nourish and energise.

Pipilotti Rist has been working with moving image since mid of the 1980s. Her work has been influenced especially by experimental cinema, television imagery and pop music. Rist's ambiguous and sometimes provocative video works have delighted and amazed audiences in solo shows as well as international art exhibitions, including the Venice Biennale.

Work by Pipilotti Rist has previously been showcased in Kiasma at the ARS01 exhibition and in an exhibition featuring a single installation at the turn of 2003-2004. The artist also has works in Kiasma's collections. The exhibition is organised in cooperation with the Boijmans Van Beuningen museum in the Netherlands.

Museum of Contemporary Art Kiasma, Mannerheiminaukio 2, Helsinki  
[www.kiasma.fi](http://www.kiasma.fi)  
Source: Kiasma



**Giles Duley 'One Second of Light'  
The Coningsby Gallery, London  
Until 11th December**

One Second of Light is a collection of forty-four images shot over the last year. The images tell as yet often untold stories including the plight of the Rohingya refugees, victims of acid attacks in Bangladesh and post conflict Angola. While each image is a powerful narrative, the total exposure time in camera of all the images in the exhibition is only a single second of time - a mere blink of the eye – One Second of Light.

The Coningsby Gallery, 30 Tottenham Street, London  
[www.gilesduley.com](http://www.gilesduley.com)

## When Now Meets Then And When Thanos Kalamidas Met Amir Khatib

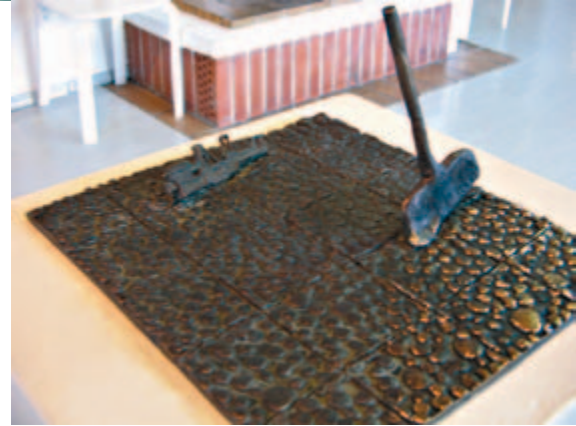
**VANTAA'S GALLERIA GJUTARS, just north of Helsinki, Finland, was host to a joint exhibition between Thanos Kalamidas and Amir Khatib for two weeks in November, and it proved to be one of the most popular exhibitions held there this year. Over 200 people stopped by the white wooden Artist's House on the outskirts of Tikkurila to enjoy the work of these two EU-MAN members.**

"When now meets then" had nothing and everything to do with time and timing. Thanos Kalamidas and Amir Khatib are the same age and they have similar experiences in their past that include wars, dictatorships, exile, love and hate, despite the fact that Amir comes from the shores of the Euphrates and Thanos comes from the coast of the Mediterranean. Add to that the traditions and culture they both inherited from their countries you can understand the 'then'!

We shouldn't forget the adventure of the mind, the research of an inner truth beyond traditions, rules and human laws. All these experiences and cultural roots that made the 'then' became the

blueprint for the 'when' and all that in a dialogue with colours, creations and ideas.

Thanos presented four distinct projects that each drew interest and reaction from many of the visitors. The first was a series of four paintings entitled "State Brutality" that depicted policemen dressed in riot gear attacking



bloodied protesters; the second was six paintings inspired by the poem "Hannibal in Rome" (published in the



last issue); the third was a collection of 22 cartoon dinosaurs playing in a jazz band; and the fourth was an installation entitled "Scream" that featured digitally-mastered portraits of famous and infamous personalities surrounding screaming children.

Amir participated with two projects, the first of which was "Roots", a series of expressive installations that combine life, still life and reference to our roots. The second was a mixed media installation that expressed the power of feeling the inner self.

Two men, with different backgrounds, with different origins, met in a third country close to the borders of the North Pole and created, and communicated through their creations, eventually producing an exhibition that left many of the visitors impressed.





# Türkmen's Surrealism

## Kenan Türkmen's painting exhibition in Helsinki

**IN KENAN TÜRKMEN'S PAINTINGS, human life and its components come together with nature and different components of life. While observing his paintings we can put ourselves in the place of the subject matter. It could be a tree, a stone, a human being, existent or non-existent**

Kenan Türkmen was born in 1975



in Turkey. He graduated from Istanbul University Faculty of Political Sciences and is a self-taught artist.

During his university years he started to paint regularly and, together with a group of artists working in similar style, took part in the establishment of the first surrealist group in Turkey called IFAR (Istanbul Fantastik Realite). With IFAR Kenan Türkmen has participated in nearly 25 exhibitions.

In 2000 he took part in the 1st Istanbul Surrealist Exhibition which was organised by IFAR.

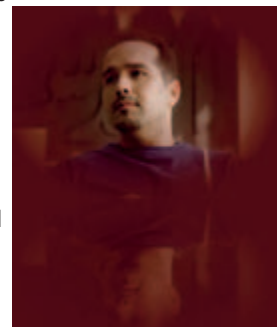
*Kenan Türkmen has lived and worked in Finland since 2005 and is a member of HIAA.*



## EU-MAN's Alaa Jimaa Wins U.A.E. Horse Art Competition

**EU-MAN WOULD LIKE TO congratulate its member Alaa Jimaa for winning a recent art competition in Abu Dhabi, the capital of the United Arab Emirates, for a second consecutive year.**

It might be strange for Europeans, but the competition was for the most beautiful horse of the year and it was Alaa Jimaa's painting of an Arabian horse that the judges chose.



Our member has lived and worked in London for 15 years, and what is remarkable is that Jimaa has been painting horses for a long time, yet he still approaches his subject with the same importance.

EU-MAN hopes that Alaa Jimaa continues to have a successful career with your realistic art that is sorely missing from our world these days.

Visit Alaa Jimaa's website here:  
[www.arabianartforall.com](http://www.arabianartforall.com)

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# DELTAISM

*GEOMETRICALLY, THE DELTA IS A TETRAHEDRON AND IN PHYSICAL TERMS IT IS A PRISM. HOWEVER, IN PROFESSOR ALI'S HANDS IT BECOMES AN INSTRUMENT AND A PIECE OF ART.*

By Amir Khatib

**I**T HAS BEEN 12 YEARS SINCE I FIRST GOT to know Mr. M. Ali, or Professor Ali - the title he is more commonly known by. Professor Ali is a creative and innovative man who works just for the sake of art and beauty, a man who tries all types and forms of art to keep the value of aesthetic as number one. He doesn't do this for any particular reason but because he realises the message of art and personally has a deep understanding of peace, which is something he has defended almost all of his life with an attitude of love.

Professor Ali has a long career behind him. He trained as an acoustic scientist, with a background in researching the sound of the jet engine at King's College in London, but he was also spending time drawing and painting. Professor Ali became the rector and one of the founders of the Engineering College in Libya's University of Tripoli and for many years he was simultaneously working as both rector and teacher.

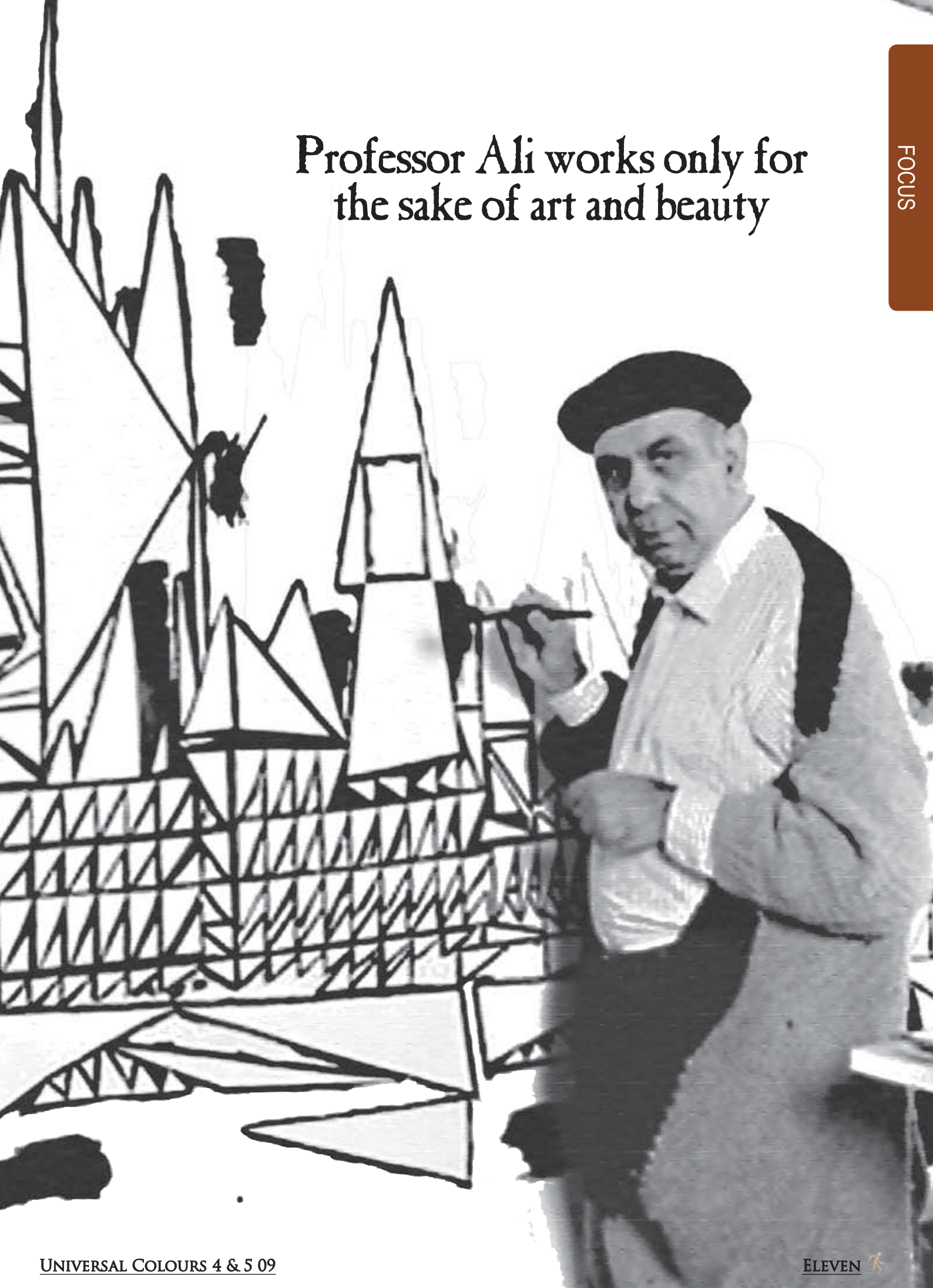
Many of his pupils graduated with a great deal of respect for his teaching, but he was never far from his art, his native love, his childhood fantasy. He was covertly drawing and also writing poetry neither of which was ever presented to others because, like many budding artists, he had uncertainty concerning his talent - he was working on his art alone just like all poets and artists.

During these past 12 years I have been astonished by his personal experience in life. He is one of the strongest men I have ever seen in my life because he is a self-made man, smoothly struggling to build a comfortable life for his family who have moved from one place to another many times. He has two little girls and one boy that can make life quite busy for their father, yet he and his wonderful wife, Maria, work together to build the life of this family and, to be honest, without her support and help the family would not be as it is now.



# Professor Ali works only for the sake of art and beauty

FOCUS





*Vive le Deltanisme*

AK 55

Despite a busy family life Ali has not forgotten the art that is his 'primitive love'. He is always telling me that he needs art as a spiritual dimension to his personal life, he needs art for feeling human and peaceful... yes, those are his words. We have spent many evenings engaged in intellectual discussions, although I do not recall ever being alone with Professor Ali since he always has many guests in his company that include musicians, writers, composers, filmmakers, and thinkers.

During our long friendship we have exchanged information about the projects that we are each involved with and it is incredible to think that he has never stopped producing projects from visual arts to musical projects - often he combines the two. Whether it is poetry and music, producing books of his own poetry, writing lyrics for composers, he does it because he loves it - songs to colours, songs to instruments, songs to the world, but a lot of songs to Helsinki, a place very close to his heart.


I clearly remember my first meeting with Professor Ali; it was while I was studying my MA at Sibelius Academy in Helsinki. I remember that his city centre flat was full of art objects and paintings in one style, and after I had listened carefully to his explanation I understand that this man is a treasure - he really is a 'multi-man', so to say.

Production is very important to him, since he is creative by nature. When someone meets him he has all of his own projects written out in full on paper with a full estimation as to what can be and cannot be as well - that is the way he works and that is the way he treats life.

Deltaism is his invention that he philosophised in the form and the colour of trinity, the triangle, three lines, three things, life is three, and he remembered the whole Egyptian philosophy and the old Sumerian writings. I listened to him with great enthusiasm because I just came to learn about art and a wider life of intellectualism. As a matter of fact, he gave me a great deal of knowledge, a lot of passion and pushed me forward in my life and career; he might not know that.







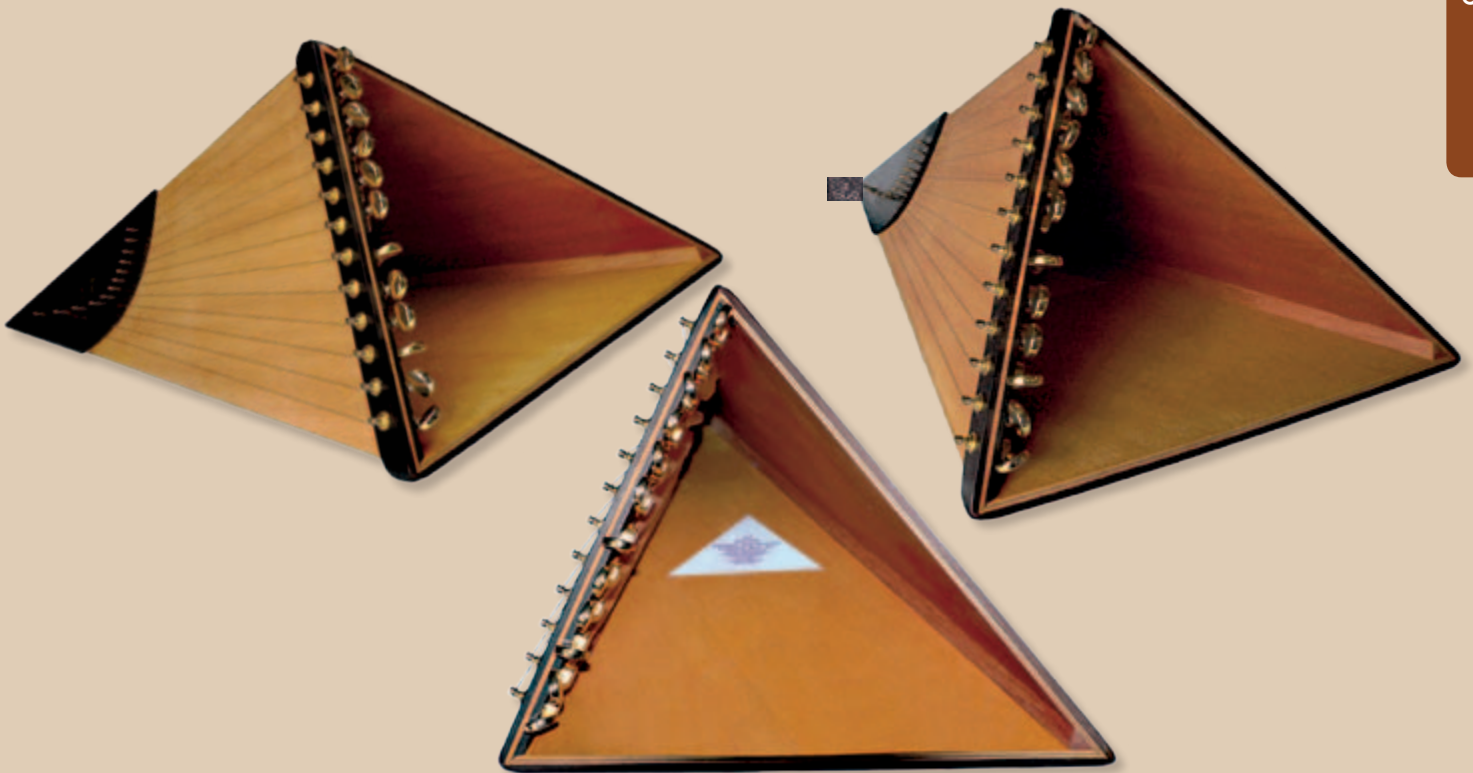
Dozens of artworks depicting famous landmarks were on the wall: the Eiffel Tower, London's Tower Bridge, Moscow's Red Square and many other pictures, including a portrait of his wife, each of which were painted in the Deltaism style. We then sat down to watch the Deltaism film that he had made about his paintings which had inspired many students and art lovers to also paint in that style. The film was something extraordinary, an act of art - the film has a Deltaism performance. It was produced at the beginning of the nineties in London where he and his family used to live, work and study.

As always he insists upon having art around him. He enjoys art, he loves to make and work with art, and his approach to art has been quite successful because he attracted a lot of people to join his movement.

Now he is busy and involved with a project called Deltar. What is Deltar? Well, we are going to shed some light on this important and valuable art movement

The Deltar is a new twelve-stringed acoustic music instrument which can be played by pick, fingers or slide. The instrument consists of three triangular faces which are held together in the form of a tetra. You can also consider the Deltar as a three sided pyramid. The sides are made of either hardwood or laminated wood material depending on the customer's requirements. The instrument normally has bespoke steel strings, but ordinary steel

guitar strings can also be used to good effect. The sound will vary according to the different strings used. The rear part of the instrument is open and this is the key element to producing the unique sound of Deltar. All three sides of the instrument are fastened tightly together. Inside the body are wooden lists and other support pieces to strengthen the body structure.



Each Deltar is entirely crafted by hand and this gave rise to some specific challenges with regard to its production. The production philosophy of the Deltar is that each instrument is unique and each should have its own "soul" and sound. For that reason each Deltar sounds a little bit different, but that is what makes them so special! Based on our experiences during the instrument's development phase, we have noticed that the sound of the Deltar grows and becomes more rich and "juicy" as time goes by.

Aaro Leinonen is our luthier in Finland. He is a well known Finnish luthier who made the first wooden Deltar prototype and since then, he has been responsible for our Deltar production in Finland. His education at Ikaalinen College of Crafts and Design and his long experience on wooden instrument design and implementation, makes him a highly valuable asset for our growing Deltar production team.

The origins of the word 'deltar' extend from the original Greek 'delta' but it is the musical instrument that Professor Ali invented that I am concentrating upon here. Utilising the theory of the triangle and its three dimensions, the Deltar can be used as three separate instruments - it is a traditional musical instrument, such as the sitar or the kantele (an old Finnish instrument), it is rhythmic and can be used for the measurement of voice.

This instrument recently attracted many people, including professional musicians, when it was presented at the Helsinki University. One girl, who has become quite fascinated by it, sang many songs in Bulgarian and has managed to present the instrument to a wider audience, which also included those who attended the performance in Helsinki and were lucky to see this instrument being played professionally.

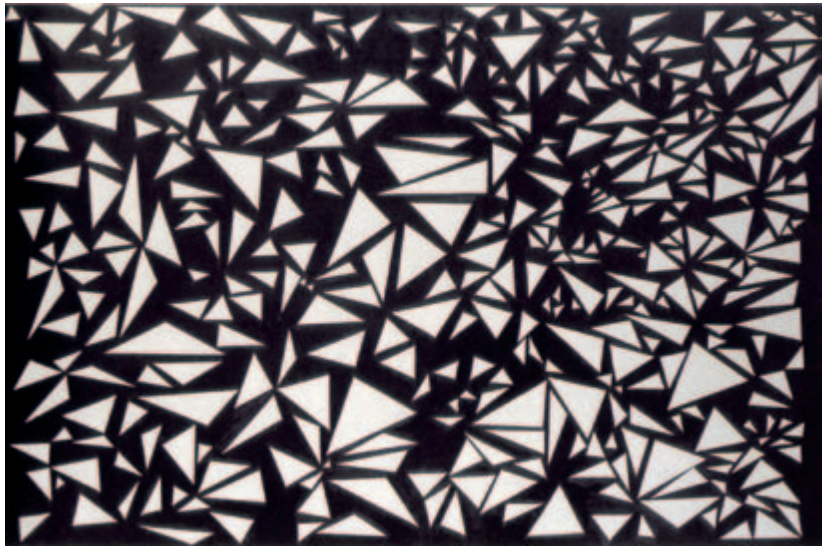
During his self-made career, Professor Ali has been looking for something that very few people search: it is how to create a piece of popular art and make it available to all. Through his paintings of the, so-to-say, Post-Cubism "Deltaism" he wanted

to draw everybody's attention, which is why he invited many groups of people to paint and to follow the style that he created himself; in brief, he made his art suit everybody.

If we examine his poetry then we discover that they are the same, or at least they aim to be the same. They are about how to make poetry go in hand with the art and all types of culture; they remain obscure and above where most people deal and understand. He does the same in his musical projects. We saw how he invented the Deltar and gave it as fruit to all people to enjoy and to enrich the culture of any one in the world.

One thing remains to say is that the nature of Ali himself is just as I describe; he is as simple as he is deep - he loves to see people enjoying and he takes his enjoyment through others, absolutely through others, and, in fact, it is very rare to see such a person in our world.

*Amir Khatib*



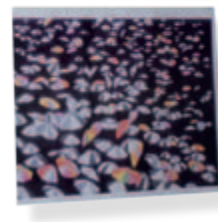
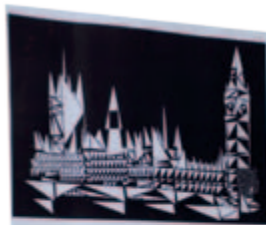
because I know Professor Ali is full of energy and has made a lot of theories, Deltaism being one of them. Deltar has now been rewarded by Helsinki University who consider it a most innovative artistic project. Deltar is not strange: it is simple to take and to understand, because it comes from a man who is deep and does not try... he is sure of what he does.

Artology is another that fascinated me because I was thinking like an 'artologist with the Third Culture concept that is a combination of art and science, or, in other words, a union between humanistic and scientific affairs in life. Professor Ali was thinking in advance of this Third Culture and called it Artology; the man is a thinker, a painter and a poet, not only an artist and professional engineer. He possesses many talents and knows how to treat life, always insisting that you live as an individual, you live it alone and you must deal with its treatment through the help of others, but you should know the person and the time you ask for help.

Ali has been rewarded many times in life and on many levels - on the scientific level, on the artistic level and on the 'love' level, the most precious level of all. First with his lovely wife, then with his own wonderful children and then with his friends, each of whom love him because he has a great love for everyone. Once I was sitting until midnight listening to him explain that friendship is investment - he is always theorising what is the meaning of friendship. I intend to never forget what he said all my life because he gave friendship the most beautiful definition I have heard in my life, he said that friends should be closer than relatives, because friendship means pure love without any benefits of waiting for something.

Since then I have described him as the greatest lover, a man who loves people without waiting or, as he said, purely. We wait for a man who loves

you purely and without waiting for something, I think that he is the greatest lover, and I do not think that because he speaks it, no, I see that his door is open to all including those who have cheated him in the past. His door is open to all in both Helsinki and London, and this man has put his heart upon his tongue so what he speaks is always from the heart and what he produces is from the mind.







# EURYDICE'S BEC OMING-WORLD: THE PAINTING OF BRACHA.ETTINGER



▲ Bracha L. Ettinger in her studio, 2009  
(Photo: A. Berlowitz)

[By Christine Buci-Glucksmann, May 2005 \(edited version\)](#)  
[Translated by David Macey](#)

# PA

**PAINTING ON A COSMIC BASIS** means capturing the energies of the cosmos, its potential forms and its metamorphoses, and working backwards 'from the model to the matrix', as Paul Klee puts it so well. Klee always sought to capture the movement and rhythm of all things by beginning with that which governs them: the morphogenesis of forms. The 'modernist' distinction between the figurative and the abstract is relativised and called into question by the work of 'flux-form', which is an experience.

“ The aesthetic duration of affective and effective participation-transformation within a subjectivising instant that actualizes a matrixial potentiality for borderlinking, be it via gaze, touch, move, voice, breathing, gaze-and-touching, move-and-breathing, but also beyond the senses, by joint trans-sensing in beauty is fascinane. ”

- Bracha L. Ettinger, *Fragilization and Resistance*

## Eurydice's Metamorphoses

For painting Eurydice - a vanishing musical figure, a shade who exists between life and death, a figure of loss and love - means surrendering to an interplay between presence and absence that is similar to all Freud's screen-memories. But in this case, the screen is the canvas, its surface and its 'infra-thin' quality. Eurydice is therefore much more than a myth in the original Greek sense. She is a matrixial figure or, to be more accurate and to adopt Bracha Ettinger's terminology, a 'matrixial' figure.

In all her multiple forms, Eurydice is a proto-image, an image that exists before there is any image. She is something that cannot be described, something vacillating and fleeting that forces us to think, and paint, with and against the self in order to survive

the trauma and the infamy. That is why Eurydice is the very alter ego of another figure in Greek tragedy: *Antigone*. Both stand near the 'boundary of a second death' or, as Lacan put it, 'between two deaths'. But whilst Antigone is an unbearably dazzling heroine, Eurydice, whom Orpheus, the poet with the golden lyre, captivated with his voice, is a figure of the shadows, with her ghostly beauty and her inexpressible resonances, who suddenly appears from a sort of shadowy mental chamber.

Capturing these 'shadow drawings', which range from blackish tones to layers of dust, from violet to light, and whitened shadows ... such, perhaps, is the challenge that faces a painting when it dares to face up to an unavoidable question: does life have something to do with death? How can we conceive the 'matrixial borderline'

of *post-Auschwitz painting*, which, like the self's double and the survival of the living [*le survivre du vivre*], threatens any subject. The 'between two deaths' position is always midway between the Ego and the non-Ego. It is a fissure, a fragment, a part-object, an internal double that exists midway between here and there. Bracha Ettinger first explored this internal double by using a photocopier to create what I have called increasingly faded and blurred 'images of absence'. But with the *Eurydices*, the double becomes multiple.

We are talking about painting and even about a double referential interplay between Rothko and Paul Klee. We might evoke Rothko's 'veil painting', the dissolution of the boundary between colours, the quavering of the superimposed linear stripes, and the verticality that captures the infinite.

As in the cinema, the superimposition creates something less with something more and adds a sheen to Lacan's real, the much-vaunted unattainable real, or *Das Ding*, the unforgettable Other in its indeterminate wavering. It is as though art had the strange ability to locate itself where it cannot be located, in the mute and the prehistoric, because it always leaves something in abeyance.

It is certainly this indeterminacy and this blurring of limits, and especially the dynamic of a saturated light-colour that is intensified by the layers and sub-layers, but which always remains internal, that inspires the horizontals - ranging from blue to red - that slice through all the violets and mauves of the *Eurydices*. For Rothko's hierarchy of colours already presupposed novel combinations of colour or what Lawrence Alloway calls a sort of 'iconography of colour as sensibility'. Bracha Ettinger is well-versed in this sensibility to saturated colour and, as in Japanese lacquer ware, one layer covers up another, and so on to infinity.

Neither the choice of small formats, the sudden appearance of shadows of landscape-faces, rendered anonymous and as undifferentiated as 'non-faces', all the staring/de-facing [*dé-visager*] reduced to a single eye or the vacant gaze of a doll, nor the very slow superimpositions of layers of oil paint mixed with pigments or even dust belong to Rothko's world.

Like the musical taste for series, variations and rhythm, this slippage from a real figurative trace and line [*trace et tracé*] to the purely abstract reminds me of Paul Klee, who, of

course, conceived a cosmic painting that exists between heaven and earth.

Bracha's *Eurydices* stands between two worlds, suspending the entire mimetic tradition and permit, rather, the appearance of coloured vibrations or the energy that the Chinese call *qi*. Painting then becomes part of a poetics of resonance, an animated spirituality and a rhythm that runs through all the *Eurydices*, from the most figurative to the most absent, until it reinvents abstraction: **the reinvention of abstraction** in her last works.

### Becoming-world

The *Eurydices* form a series, so much so that some of them were painted together with a single gesture that continues over several canvases

in an undulating sequence. Some still reveal traces of photographs that have been 'printed' on the canvas itself, as in Warhol's screen prints. Others are more strictly pictorial. They reproduce the gesture of scanning and show a non-linear broken line, or what Deleuze would call a 'life line'. But the pigments and dust in these paintings are always mixed with oil, and produce Bracha Ettinger's characteristic combination of brilliance and shadow.

The nude women hark back to a photograph, to a proto-image of the Holocaust, but they are shadowed by death, and one of them looks directly at me ... at you. As though it were a final appeal or, rather, the nudity of a pitiless gaze 'that knows'. Sometimes full-face, sometimes seen from behind or in profile, they are insistently *there*.

### ▼ *Eurydice and Ophelia n.2, 2002-2009*





▲ *Eurydice, n.2, 1992-1994*

No matter whether the image has been reworked to such an extent that it disappears into the 'grey zone' described by Primo Levi, or whether it is eclipsed and heightened with coloured planes, the nudes gradually construct what I am calling *Eurydice's becoming-world*.

This becoming is neither linear nor chronological. It has nothing to do with resemblance, progress or regression. Because, as Gilles Deleuze and Félix Guattari write: 'Becoming produces nothing other than itself ... Becoming is a rhizome.' This becoming is descended from no origin, and moves through an art of variations and multiplicities, an art made up of differences, repetitions and quite

singular intensities. It is, however, a repetition that has been delivered by art from a Freudian death drive that is explored here and, so to speak, metamorphosed without any voyeuristic aestheticism - for the *Eurydices* are in abeyance, affects that float from an increasingly impalpable matter.

Thus, in, for instance, the double space of *Mamalangué*, the abstraction covers half a family photograph from the 1940s that has already been effaced by time. *Eurydice* is still there, like the faces - which may or may not be the faces of children - we see in the midst of the greys. But when she enters the *Autistwork* painting and its astonishing violets, which are suspended like screens, she will gradually

become lost forever in the abstraction that gradually triumphs.

But she has also been volatilised in the new temporal transparency of the ephemeral, the *Vergänglichkeit* of which Freud speaks - both passage (*Vergehen*) and lightness (*Leichtigkeit*). Now the ephemeral (*ephemeros*) is neither just the present nor an instant conceived as the section through time that meant so much to Aristotle. It is, rather, a modulation of becoming, a floating and a flowing, a willingness to 'welcome the spirit of the wave', to use a Japanese expression.

The whole of Bracha Ettinger's work has made the transition from a melancholic ephemeral - that of the photocopy, of the annulled and unwitnessed gaze of the images of absence, of a grey, neutral world that has almost been plunged into a mourning intensified by the power of words - to an affirmative ephemeral that will sweep her into a coloured abstraction haunted by the white shadows of *Eurydice*. It is as though painting had succeeded in re-opening time, in emerging from the crypt of a historical survival, and in creating a dynamics of the gaze by using another gaze that no longer exists.

For we see in these fragile little whites a light internal to light, a light that is midway between the cosmic and the mystical. Light is, as we know, the very form of the monotheistic sacred, from the 'Fiat lux' to Christian and post-Platonic variations on Christological luminosity. It is the *lumen*, the aura of the Angels or the radiance of Sancta Sophia, where the beams of light are reflected on the porphyry of the columns. But it is also *lux*: a cosmic event, the light of both day and night, with the glare and its stellar rain that will become characteristic of both art and architecture thanks to the glass culture of the 20th century.

We might make a distinction between two forms of Being-light: the light of outside, of the Greek temple that stands between heaven and earth, and the light of inside, of Byzantine and Christian churches. Only an inner light can become a spiritual colour-light. It relies upon a self-revelation in which we are immersed, even though the light is at first a cosmic event [*Ereignis*].

Whilst there is, as in Caravaggio, a dramatic light made of chiaroscuro, there is also a light that is even more difficult to locate, more enveloping and more metaphysical: Vermeer's. The

light of obscurity and the light of clarity run through all painting, and they coexist in Bracha Ettinger's painting.

From that point onwards, the violet, which is so ambivalent in most cultures, being a sign of both glory and death, and which has long been experienced as a personal wound, is internalised and, what is more important, becomes autonomous in the grainy surface of the wove of the painting. It gradually leaves the indeterminacy of these images-indices of a real that seemed impossible to go beyond, and invades pictorial space. Both *The Eyes of the Matrix* (1991) and the *Mamalanguê - Borderline Conditions and pathological Narcissism* give way to striated colour, its brightness and its enfolding. Colour-light becomes a fold, an unfolding and a refolding, in a permanent return from the visible over the invisible. The result is a new abstraction that I propose to call **undulatory abstraction**.

### An Undulatory Abstraction

Throughout its long history, abstraction has always oscillated between two extreme poles: a geometric pole dominated by the grid (as in Mondrian), and a more lyrical and expressive pole based upon curves and musical paradigms (certain periods of Kandinsky and Klee). But the exhaustion of the historical modernist model has given rise to a different abstraction that is both more impure and more hybrid.

The smooth and the striated are combined, and the world, with its cartographies, its flows, its botany and its landscapes, is no longer excluded by the Puritanism of an absolute monochrome.

The path that Bracha has been leading toward abstraction is singular compared with that of this generation of artists who no longer have any qualms about making the figural coexist alongside the abstract. Her abstraction is the product of a long process of handling figures in line with the trauma, which we find on the striated and fractured horizon of an image that often becomes a landscape-face. All we can make out now is the outline of a body, or the black holes of the eyes of memory. This abstraction is therefore not primal and foundational but it is inevitable, a necessity at some moment within the work as it is bound up with rhythm and light-colour.

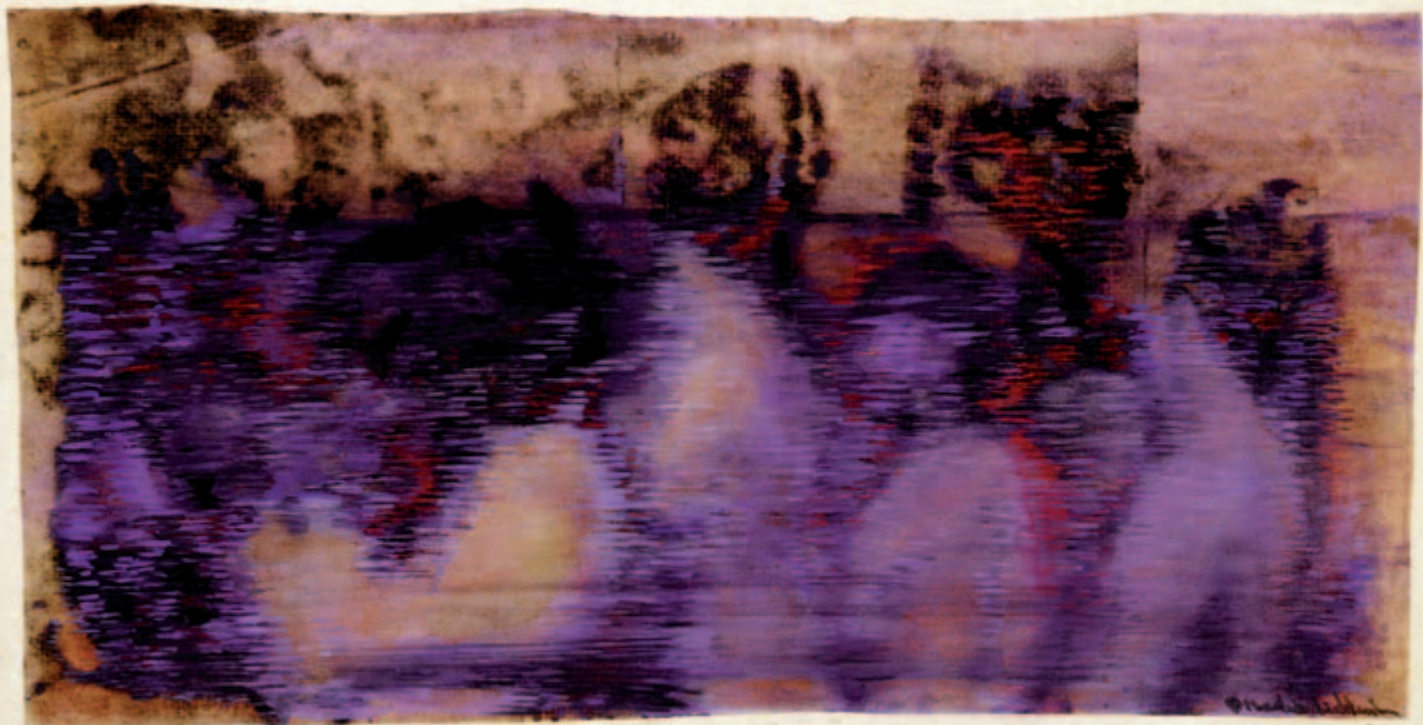
It thus participate in a sort of permanent hybridisation of representation and of the abstract specific to post-abstraction, which always gives birth to a 'third zone', to borrow an expression from Lydia Donna, and even a 'third eye' that is as mental as it is sensory. And even in the horizontality of the lines that slice through the image, it always shines with a strange, intense light-violet, red or blue-that arises out of the infinite of superimposed layers, and is subject to an abeyance, to an undulation that is like the shiver of a memory.

In classical Hebrew, a distinction is made between three main colours, which have their own symbolic: white (lâbân), as in snow, milk, manna or leprosy wounds, black (shahôr), as in crows or horses, âdôm, the red of blood, flesh or grape juice. Adôm has the same root as adâmâ (earth) and âdâm (man). For a long time, Bracha composed black and white of faded greys and then of purples and mauves (the Aramaic root of shahor is related to siga, meaning 'violet'), before using many assertive shades of red and blue at their most intense.

Without rhythm, there can be no abstraction, no painting even. Now the original Greek meaning of rûthmos is form in the instant of movement, a momentary form that can be modified. So much so that all becoming that is caught up in a continuum is articulated in and by rhythm. As Maldiney writes, 'the rhythm of a form is the articulation of the time implicit within it'. A Rhythm is time and exists in time, as do musical units and variations. That is why rhythm escapes; it does not belong to the realm of mastery, but involves you, lulls you to sleep or keeps you awake, and always fills you with multiple resonances that are to some extent spiritual.

Hence, the linguistic and semantic affinity between 'breath' and 'soul'; the Hebrew nefesh derives from 'breath' or 'respiration', and the Greek psukhê meant 'soul' ever since the Iliad. Similarly, the Hebrew word ruah means

▼ *Eurydice n.23, 1994-1998*



both wind and that which comes from outside, the ruah of God that 'inspires' the breath of life. In a word, the soul-breath is a rhythm and a respiration, an undulation and a spiritual wind that generates a space-time.

Now all of Ettinger's abstraction works with a twofold space: that of becoming and that of rending, that of striated colour-light and that of the fragmented, which relates to the 'matrixial', to primal heterogeneity, to the non-unified of the feminine, where painting and psychoanalysis converge to reach the inner essence of a 'real' that exists prior to the symbolic of the Law and language.

That abeyance, that rhythm, is Eurydice herself, lined up like a white ghost, as though on a musical score. Rhythm is the breath of white, and we can, like Paul Klee, identify several types of cosmic and artistic energy which create 'pathways towards the form of the whole of the image', and which make rhythm a visual value in its own right.

There are the structuring energies of the leaf of a tree with its highly active veins that trace linearity and multitudes, and star-shaped energies that radiate like the spirals of a snail's shell. Then there are the energies in which rhythm is articulated musically; rhythm consisting of singular repetitions and alternations that creates images, traces and even paintings of rhythms.

Bracha Ettinger's work does have its Klee side: the Klee of the 'mental icon', as Abdelwahab Meddeb puts it so well. This mentalisation of painting signals the survival of a whole series of catastrophes and traumas that always shows through in Bracha's

work. But in her latest paintings, she breaks out of her 'grey zone' via colour and via a specific tension that runs through everything, where the striated reds and violets cover almost the entire image. But darker colours that expand or contract can be just as luminous, and can also shine with that same immaterial sheen, at once violent and gentle.

### The Spirituality of Immanence

Spirituality begins with that perception, linked to the visible, that in Greek was called *diaphanes*, which sends us to a whole semantic network: *phainō*, to shine, to call forth into appearance, to make visible, and *phōs*, light. To be precise, the diaphanous presupposes a 'medium' (milieu) that luminosity can traverse: air, water and certain bodies.

In the *Eurydices*, it spreads out and extends beyond the paintings, in coloured signs suggesting a form of contemplation that has more in common with a Zen-like spirituality immanent to things than with the monotheist mysticisms of an ecstatic body.

Even though any mystic 'actively follows the movements of conscience, and discerns new configurations or insights'. Such insights privilege sight as a process of subjective topical transgression which modifies the frontiers of what exists to make way for a 'whole' *jouissance* that gives rise to a specific conceptuality.

The spirituality of immanence is less ecstatic, more contemplative, and perhaps more diffuse in the 'oceanic feeling' of the Whole that Freud rejected. More important, it is inseparable from the cosmos and the perception of its forces, both visible and invisible, that exist midway between heaven and

earth. No artist has expressed the reciprocity between the 'formal cosmos' of the art work and the real cosmos of forces better than Klee. Precisely there, the morphogenesis of forms, of the primacy of process over Being, and of the rendering-visible of the invisible, is born.

Ettinger conquered this movement through the dynamics of luminosity and colours by confronting memories that were still in mourning face to face with a freer present, confronting a shaded pictorial death and a life of rhythmic articulations, of gradations, stratifications, superimpositions and mottled contractions in which colour is 'an energy that arises from the deepest within the body.'

The obsessional, ghostly image of the photocopies gradually disappears and gives way to becoming as a power of '*metamorphoses*', to use her expression. Very subtly, even imperceptibly, she makes the transition from a melancholic aesthetic to a post-melancholic aesthetic that allows her to welcome diversity, heterogeneity, and the other, by a constitutive difference that is the «*trans-subjectivity*», as horizon and meaning of a possible shared world.

Such metamorphoses would, however, have probably been impossible without recourse to myth, which acts as a hyphen between the cosmic and the spiritual. And what a myth! The myth of Orpheus and Eurydice, of life and death between Sight [*le Voir*] and Voice [*la Voix*], could serve as a metaphor, even an allegory, for the entire scene of painting.

There is a real allegorical link between Seeing and Not Seeing, between Life and Death, between the



## Bracha L. Ettinger

Ettinger is associated with contemporary painting (Richter, Tuymans) and with "archivist" research in art (Messager, Boltanski)

as well as with French feminist psychoanalytical thought alongside J. Kristeva and L. Irigaray. Ettinger's book *Regard et Espace-de-bord Matrixiels* (essays 1994-1999) appeared in French in 1999 and was published in English as *The Matrixial Borderspace* (2006, Univ. of Minnesota Press), edited by B. Massumi and forwarded by J. Butler and G. Pollock.

Ettinger has authored several books and more than eighty essays on different aesthetic,

ethical, psychoanalytical and artistic aspects of what she had named the matrix in the mid 1980s. She is also the co-author of volumes of conversation with Emmanuel Lévinas, Edmond Jabès, Craigie Horsfield, Felix Guatari and Christian Boltanski. Portraits of Jean-Francois Lyotard, Robert Doisneau, Joyce McDougall, Yeshayahu Leibowitz, Lévinas, Boltanski, Jabès and others photographed by Ettinger appear in different publications and have become famous.

A recent selection of Bracha Ettinger's Solo Exhibitions include: 2010, Tapiès Fondation, Barcelona (forthcoming); 2009, Freud Museum, London; 2009, Finnish Art Academy, Helsinki; 2003, Les Abattoirs, Toulouse; 2001, The Drawing

Center, New York. She has participated in international exhibitions like *Face à l'Histoire* in Centre G. Pompidou, Paris. Her recent Group Exhibitions include: 2008, *Eventually We'll Die. Young Art of the Nineties*, Herzliya Museum of Contemporary Art; 2006-7, *Gorge()*. The Royal Museum of Fine Arts, Antwerp; 2006, *Capturing the Moving Mind* at: ARS 06 Biennial, KIASMA Museum, Helsinki.

Her paintings and drawings are included in Public Collections among them: Bibliothèque Nationale, Paris; Pori Museum of Art, Pori (Finland); Israel Museum, Jerusalem; Museum of Modern Art, England; Tel Aviv Museum of Art, Israel; Pompidou Centre, Paris.



▲ *Eurydice and Ophelia, n. 1, 2002-2009*

Real and the Shadow. Paradoxically, Orpheus chooses the visibility of Love and not the Invisibility of Listening. So much so that this myth, which Monteverdi uses in his *Orfeo*, is an equivalent to a scene of painting different from Pliny's account of painting, and from the myth of Narcissus. It is different because, here, power is on the side of the feminine, its metamorphoses and its symbolic in the order of perception: seeing/not seeing, seeing/no longer seeing, seeing too much blinds. Eurydice's ghosts and broken fragments makes one think here of a different, more Hebraic myth

As a symbol of the tragedy of the world, which is, paradoxically, the tragedy of God Himself, the breaking of the vessels represents humanity in exile and waiting. In taking Eurydice as the theme of her series, Bracha adopts a polysemic myth that has many resonances in other cultures. She constructs an art of feminine multiplicities and destroys the destructive and narcissistic power of the double, which also erases itself. Now the double, an object of identification, fascination and death, defines an image which, in the Platonist traditions, is always a simulacrum or a bad copy of the real.

Making the transition from the double to the multiple is a way of creating what Deleuze calls varieties. That is the true object of art, and it makes it possible to establish transversal communications, or the *transindividuality* Bracha discussed with me. At its extreme point, Seeing, in its wild mythical foldings and unfoldings, generates 'images of thought', or image-forces that sends to the vocal. Now 'it is the image of thought that guides the creation of concepts. The image of thought is like a scream, whereas concepts are songs.'

The superimposition of layers and lights creates a fluid envelope, and delivers to us in a very serial way the flux of time and the impermanence of the living. The shade of Eurydice and the song of Orpheus thus enunciate the central point of a pictorial poetics.

A contrasting scene of Seeing, which makes the painter both active and passive with respect to an image that is a mere spiritual breath, in which Eurydice emerges in her rediscovered conceptual light beyond her shades. From the melancholic to the post-melancholic, Eurydice smuggles across frontiers and through existence, where a constellation of time past and time present is woven.

Check out Bracha L. Ettinger's blog:  
[www.metamorphosis.org](http://www.metamorphosis.org)

# THE RELATIVITY OF BOUNDARIES

ART, TECHNOLOGY, AND VISUAL CULTURE  
IN THE WORK OF PAT BADANI

By Flavia Caviezel

## WH

**“WHERE ARE YOU FROM?” IS A universal question asked when people meet for the first time so they may contextualise each other within territory, nation, or family relations--an exercise in coming to grips with the strangeness of others. There were times in human history when that question was addressed to someone coming from a nearby village or from another valley.**

Today, the question is commonly directed toward travellers from foreign countries such as migrants and tourists--a phenomenon that signals a renewed perception of time and space; a new understanding of the larger formations of culture today; and the relativity of boundaries. Using this question, Badani set out to explore how the complex relations between centres and peripheries, as well as between people and the places to which they belong, are found in both local and global environments.

Globalisation is a new word describing an old process that began at the dawn of man when the first migrants walked out of Africa. The wish to leave the place from where one originates to seek a better future elsewhere has always been a central motivation for migration in an increasingly interconnected world. But, if a German professional interviewed for Badani's Internet platform describes himself as a nomad who lives in the same location for only two to four years, the inevitable questions follow: “Where are you going?” and “What for?”

Is this type of nomadism a sign of escape--a means to sustain the illusion of improvement by perpetually moving forward or the result of



an imperative to seek a better life elsewhere politically and financially? The latter was certainly the case for a Bosnian refugee whose answer to Badani's queries was: "The war started in my country, and we had to make a decision, not for us because our lives were already messed up, but a good decision for our daughter, so we escaped."

### Challenging Position

"Where are you from?\_Stories" was filmed as Badani retraced her personal nomadic history in six cities: Montreal, Toronto, Chicago, Mexico City, Buenos Aires, and Paris. After creating live events in carefully selected public locations, Badani invited citizens to share personal stories integrating images of self- and trans-local experiences. By 2006, Badani had filmed over 130 stories during live events in city parks, coffee shops, community centres, motels, and artist-run-spaces.

The starting point of the interviews was the simple question accessible across cultures: "Where are you from?" Participants were then prompted into discussions about their lives, homes, territories, and displacements. The videotaped

## ...a fundamental part of national life...

conversations "mapped" their movements and reasons for shifting from one place to another.

Careful not to reproduce the images of migrants and refugees that have made their way into public consciousness through mass media presentations of war-torn nations, Badani chose fifty-five representative video clips in English, Spanish, and French and gathered them in a Web archive. The videos are hyperlinked to a vocabulary of frequently used words (e.g., foreigner, accepted, familiarity, money, security) extracted from these transnational, vernacular testimonies collected since 2002.

Spectators selecting the on-line videos can draw their imaginary lines and construct meaning by navigating through the database in a labyrinthine way, an aesthetic experience that is durational rather than immediate.



Certain aspects of the project cannot be grasped as relevant by critical methodologies used in conventional art--such as the formal appearance of physical objects. Not reducible to the visual and contextual in nature, the work unfolds through a process of performative interaction with the aim of facilitating dialogue, a type of exchange during which conversation becomes an integral part of the work. This type of art departs from accepted models in art practice in that the work's content is dependent upon the participation of members of the public.

Non-art participants needed to feel comfortable about making comments regarding private issues in a public forum to a perfect stranger. They were involved in the process of sense-making and art-making, and in so doing challenged hitherto traditional

boundaries between art-artist-audience-viewer. Badani sought to establish cross-cultural dialogue and exchange, making sure not to sacrifice the unique identities of individual speakers--a strategy that implied surrendering artistic control in favor of intersubjective engagement.

### Live Events

Each live event to film the stories involved developing networks with local businesses, government agencies, and professionals outside the cultural realm who facilitated and made possible the creation of communicational spaces where Badani could videotape conversations with local inhabitants. This method requires the artist to work outside an "artist network," with decision makers and with the public at large in local communities across the globe.

▼ **A frame from Pat Badani's "Where are you from" video that explores the Utopian imagination in world travel and migratory global processes.**

# THEME

# ANCIENT GREEK PER FORMING

## ANCIENT ATHENIAN DRAMA EXTENDED BEYOND THE PLAYS AND THE CHARACTERS

By Thanos Kalamidas

# BE

**BEING BOTH GREEK AND ATHENIAN** provides me with a deeper connection to ancient Athenian drama. I have also seen many performances in their original places such as Athens' Herodion ancient theatre and the ancient theatre in Epidaurus. I was careful to use the word "connection" since I'm no expert, but it is magnificent to watch ancient theatre in the place it was originally played over twenty centuries ago - perhaps exactly the same play that Plato and Pericles watched, in the very same seats they sat, under the same sky!

When comparing ancient Athenian drama with modern theatre, even performances of ancient plays, is a bit unfair because in ancient times the drama extended beyond the plays and the characters to circumstances under which the play and its production was taking place. Here I want to emphasize this because it was part of the whole performance. The productions sometimes took a whole year of preparation, with continuing rehearsals and then a season of performances that gave the actors – in ancient Greek theatre only men could participate in the production - the chance to unveil their talent and avoid the first day nerves.

Performances in ancient Athens were limited to two great festivals: the Lenaea and the City Dionysia Festival. Not only were they limited to these two festivals, but were they were further limited to a maximum of two performances. People often make the mistake of confusing the Roman era with all the different festivities held during the ancient Greek era, but it should be noted that aside from the two festivals and the acting contests at the Anthesteria there was no other occasion for performing.

Another great difference that brought a special meaning for the performance was that the plays were funded and managed by the state in



order to provide entertainment for the people, while the state was also obliged to support the ones who couldn't afford the theatre's entrance fee. This initiative meant that the performances had audiences consisting of Athenian citizens from all the different classes, educations and backgrounds.

Every single Athenian attended the performances at the Dionysia because theatre was far beyond entertainment; it was also education. It was a chance to criticise the state or contemporary events, a chance to question history, science and even religion. The words uttered by actors were often quoted by everybody in order to provoke further conversations and the influence, for example, that Aristophanes' comedies had on the Athenians is still visible even today when we read them. Actually, there is no other time in history when drama was so popular and formed such a fundamental part of national life.

Another very important element that made the situation far more dramatic was that the Attic stage was a place of competition; every single performance was part of a contest. A play was never a production of itself, a simple exhibition of performing art; that was something unknown. Imagine that there were times plays from Aeschylus, Sophocles, Euripides

## *...a fundamental part of national life...*

and Aristophanes were performed during the same period of time, all of them new and specially written, each practiced for the certain festivities often inspired by contemporary events. The sense of competition was so strong that even in their older life a lot of famous poets and writers participated, for example, Aeschylus' "Agamemnon" was written and performed weeks before his death.

Finally, an essential element of the ancient theatre was the religious connection since the festivals were great religious celebrations dedicated to ancient gods. For the actors, the writers and everybody who participated in the play it was a mystical and honourable experience to be there. The spectators watching a drama or a comedy were not only entertained but were simultaneously worshipping the gods. During the performances statues of the gods were placed on the stage and the actors often turned to them for help and encouragement. Assaults or any kind of misbehaviour was considered unacceptable during the festival's period and there is a historical example when a spectator was sentenced to death

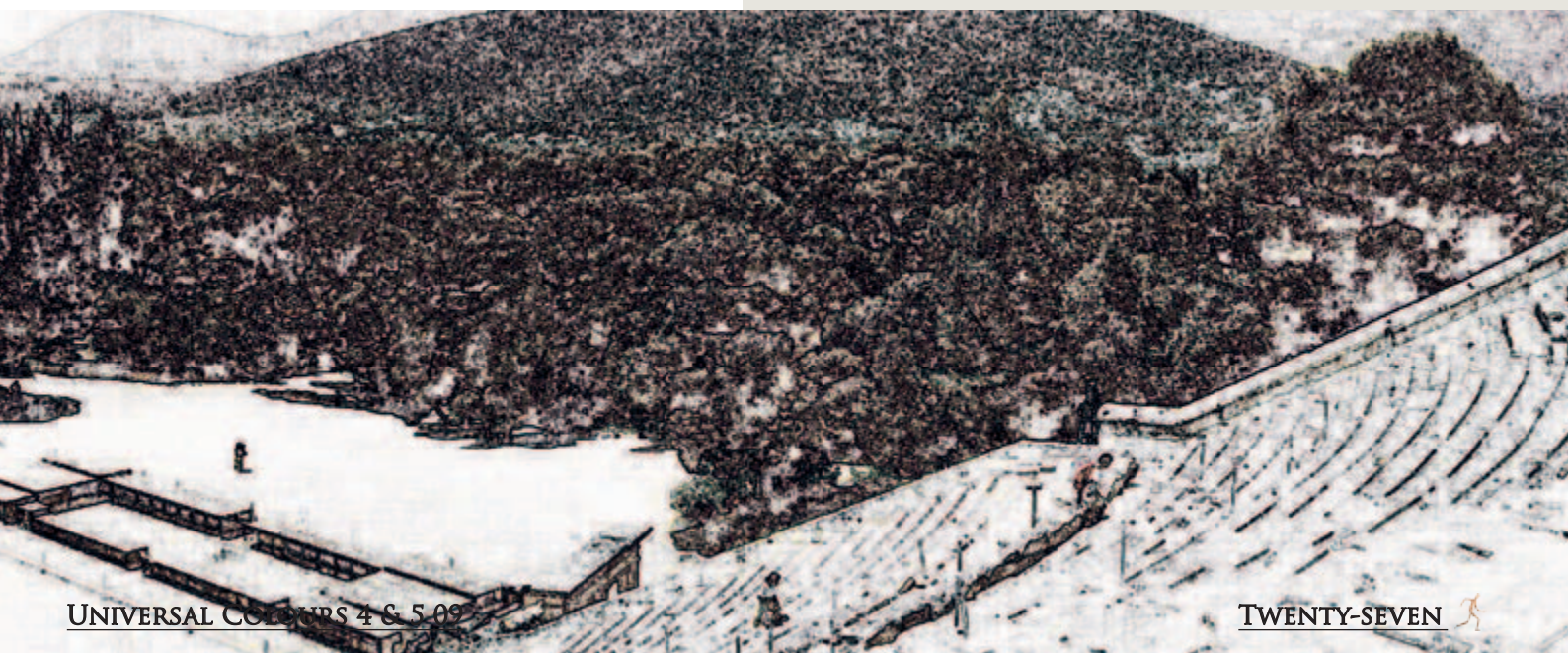


because he insulted a personal enemy during a performance at the Dionysia. Even to push or move a person from their seat was punishable during the festivities and an act like that was considered an offence against gods and the arts they protected.

The reason I wrote this was to give an idea of how important performing arts were in ancient Greece and how their performance was not only a mere act but a combination of spiritual and social experiences that affected the play and the way the actors performed.

As I said in the beginning, I have been lucky to watch some extraordinary performances, especially in the ancient theatre of Epidaurus with actors and actresses – things have obviously changed in modern times – who tried to transform this mystical experience and understanding to the audience and themselves. It was only the ones who understood that performing art is a combination of all these things that succeeded.

▼ *Panoramic view of the Hellenic theatre at Epidaurus.*





# READER'S THEATER: AN EXERCISE

This exercise will showcase the relationship between reading, writing, and drawing and the importance of visual thinking in comprehension. We are all familiar with illustrations usually found in children's books, which both entertain and help to explain the events of the story, but just looking at pictures is not the only way for students to benefit from visual arts. The act of drawing a scene (or a person or object) gives the learning students a fuller perspective and imagination of the event or object being shown.

According to Dr. Susan Rich Sheridan, drawing is an innate ability and the first step children take towards literacy. Young children use drawing to represent their thoughts and ideas before they are able to read and write. Literacy is not really just about words; it is about conveying meaning through visual symbols, including words, pictures, and numbers. The use of "multiple literacies" gives us the highest potential for thinking. Incorporating visual arts into Reader's Theater increases the fun students already have with the activity and therefore improves attention and interest even further!

## Teacher Instructions:

The following activities provide short Reader's Theater story excerpts for students to then draw pictures in response:

### **EXCERPT 1:**

**Babbles:** "Ring! Ring! Ring!" you'll always hear me sing. It's time for me to dial, so I can talk a while. I like to make my calls most each and every day. I wonder who I'll call of all my friends today.

**Mrs. Brown:** Oh yes, this is she, and who could this be?

**Babbles:** It's Babbles, my friend Mrs. Brown. I hope that you are sitting down. I've lost our tickets to the play. What will we do? It's on Saturday.



**Draw a picture of what you think will happen next.**

### **EXCERPT 2:**

**Narrator:** The merry-go-round suddenly stopped wobbling and started spinning faster ... and faster! It should have been slowing down, but it was speeding up!

**Nikki:** What is happening? It is going too fast! Hold on tight.

**Narrator:** The screeching sound changed into a humming sound and suddenly, the merry-go round came to a jolting stop.



**Draw a picture of what you think will happen next.**

Students will also need a separate sheet of lined paper for writing. Give each student a copy of the activity sheets.

Assign each student a partner with whom to read the Reader's Theater excerpt aloud. After they have read the script, they should use their imaginations to think of what might happen next in the storyline. They should think about what the scene would look like, and then draw a picture of the event in the box provided. Encourage them to be creative and funny with their ideas!

After they draw the pictures, direct them to write the scene they imagined in Reader's Theater format just like the excerpt they read, on a separate sheet of paper. You should explain the entire activity to the students before they begin, and allot them time to finish the entire process. Having students draw before writing will help them to visualize details in their minds that they can later include in the written form of the story.

When students have finished drawing and writing, you may wish to have several of them entertain the class by reading their Reader's Theater scenes (along with the original excerpt) for the class with a partner and sharing their drawings!



When you see me on a street-corner,  
you want to run away as fast as you can.  
I KNOW HOW YOU FEEL!



PLEASE, DON'T COUNT ME OUT  
YET !!!

# EXCAVATIONS BETWEEN ART AND WRITING

ART WRITING CAN MOULD AND MANIPULATE, OR ALTERNATIVELY, IT CAN REVEAL ITS MANY POSSIBILITIES

By [D.J. Huppertz](#)

## A N

**AN ARTWORK IS A FORCE. ART writing can mould and manipulate this dynamic process, or alternatively, it can reveal its many possibilities. As an art writer I sometimes wonder where to begin writing about art. How can I explain what it's about, what it really means, what its significance is? Then I think that these aren't the questions to ask. Perhaps art writing is not a question of how to capture the artwork in words, arrest its process, round up its loose threads of meaning into a concise conceptual knot.**

Given that an artwork is a process rather than merely an object, how can I approach it? Where are its boundaries? How can I think about art and art writing without the great divide between them, without the discrete unities "art" (visual material) and "writing" (text)?

Too often art writing judges, it presupposes and imposes upon an artwork certain a priori criteria. Judgement, French philosopher Gilles Deleuze writes, prevents any new mode of existence from arriving. Unfortunately, most art world institutions such as galleries, journals, educational and funding bodies, rely on writing as an authoritative judgement to maintain the aura and authenticity of an artwork. Writing becomes a meta-language that functions to justify, classify, and document an artwork. It situates the artwork at the end of a historical progression and sets it within particular philosophical and political boundaries. Within such institutions writing becomes a mechanism of closure that forces completion on a dynamic process.

At the present time, a contemporary artwork is born into a network of writing. From the time it is first publicly exhibited it is already inescapably intertwined with writing - a title, the artist's name, a date, a catalogue essay; later a review, a theoretical essay, or an historical article. The



artwork enters the world in a context already established for it - contemporary art within a particular history and tradition. To consistently extract from this network a sovereign art object and a sovereign artist with an authenticating stream of writing trailing behind seems an outmoded system of relations. A better way to approach the artwork might be to consider the virgin artwork as a new cog in an already existing machinery of expression, without which it could not function.

For me, art writing does not entail entering the gallery with a tight-knit theoretical net. The practice of writing is more a process of allowing oneself to be caught in the work than trying to capture it. Rather than a judge, priest or psychoanalyst, the art writer's critical role is something like a clairvoyant, to sense the potential force of the work in a future context. At its most creative, art writing can function to dissolve the boundaries between the artwork and text, allowing the two forces to infuse each other. To write in such a way is to speak in a voice that no longer delivers information about things that offers no direct insights into objects but quietly murmurs and loses itself.

### The Poetics of Art Writing

The first point of contact where writing can function as an accompaniment or addition to a contemporary artwork

*...breaks up the regular flow of language...*

is the catalogue essay. Melbourne writer Tessa Dwyer's text accompanying Amanda Ahmed's primavera installation (museum of contemporary art, Sydney, September 1996) could be considered just that, an accompaniment to Ahmed's voice. Ahmed's installation consisted of a series of coloured kitchen scourers covering parts of the gallery's architectural forms, such as the balcony and window sills.

Dwyer's text, "splash shine grime," followed the construction of Ahmed's sections of scourers, a series of discrete units built into a wall. The text offers little explanation of what the artwork might mean or what the scourers signify, but traces how the scourers might operate within the gallery space and what their potentialities are: "Ahmed gives us a square. Right there. Smack on the wall. Centre page and facing. Squares are about. Straight surfaces. Stiff exteriors. Stony silences. That echo. Loud and overbearing. They take



Thomas Eakins's  
"The Writing Master" (1882)

sides. Form allegiances. Are clean cut. Constructive. One follows another."

Dwyer's texts isolates each thought and leaves it open for the reader/viewer to extend in their own direction. In her short sentences, she breaks up the regular flow of language and ruptures accepted syntax, producing unexpected "allegiances" with the installation. Her use of language echoes Ahmed's working method of constructing a whole from a repetition of discrete objects in which "one follows another". Dwyer is objectifying language in much the same way, repeating, varying and adding fragments of ideas that resonate rather than explicate.

The writing suggests certain contradictory characteristics of the installation such as its silence while being "loud and overbearing". As an installation, Ahmed's scourers resonate with the architecture around them - its colours, forms, and masses - on the one

hand residing silently, almost imperceptibly within the space, but when finally noticed, actually brightly coloured against the white backdrop of the gallery. Both Ahmed and Dwyer play with spatial arrangements and colours of their chosen materials, exposing their poetic possibilities.

For Dwyer, art writing is not an interpretative discipline, it does not attempt to represent or reinterpret the thoughts of the artist by expressing them in words. It does not set out to recapture the truth of the work when it was closest to its creator. In the end, writing can never hope to repeat the thoughts or an idea of the artist, for it is not the artist who writes but the writer. In Dwyer's text, we hear the subjective voice of the writer rather than the supposedly objective voice

the possibilities the scourers raise to a potential audience - childish play with colourful materials, adults cleaning up after children or obsessed with maintaining a clean, new appearance.

Dwyer describes a personal experience of the work rather than telling the viewer how to experience the work: "I walked to the edge of the wall. Looked at it up close as it seemed to dissolve. Hinting at muted colour coded expanses. I was losing clarity. Becoming disoriented. I grabbed hold of something fleeting." Dwyer does not attempt to explain the process of creating the work but presents a parallel process that engages with the work.

She encounters the artwork as disorientating. Immersed in it, she realises the essence of a work always escapes and, as the writing keeps slipping from meaning, so it becomes part of the extended artwork. Rather than attempting a scientific mastery over the artwork, Dwyer creates a scheme of relations, a poetic understanding that offers a passage through the possibilities of Ahmed's art.

## ...writing exposed in its disintegration, drifti

of the "art critic" or "theorist". Rather than an interpretation or a rational explanation, writing becomes a collaborative process, a social relation at the intersection of artist, writer and audience.

By introducing subjective feelings about the work rather than situating it within a historical or conceptual context, Dwyer adopts a personal language rather than the anonymous language of academic writing. She continues: "warm fuzz. Hue. Makes me feel my age. Not any age in particular. Age itself. I felt it. Felt that I could touch it. Something childish all too middle-aged. Colours.

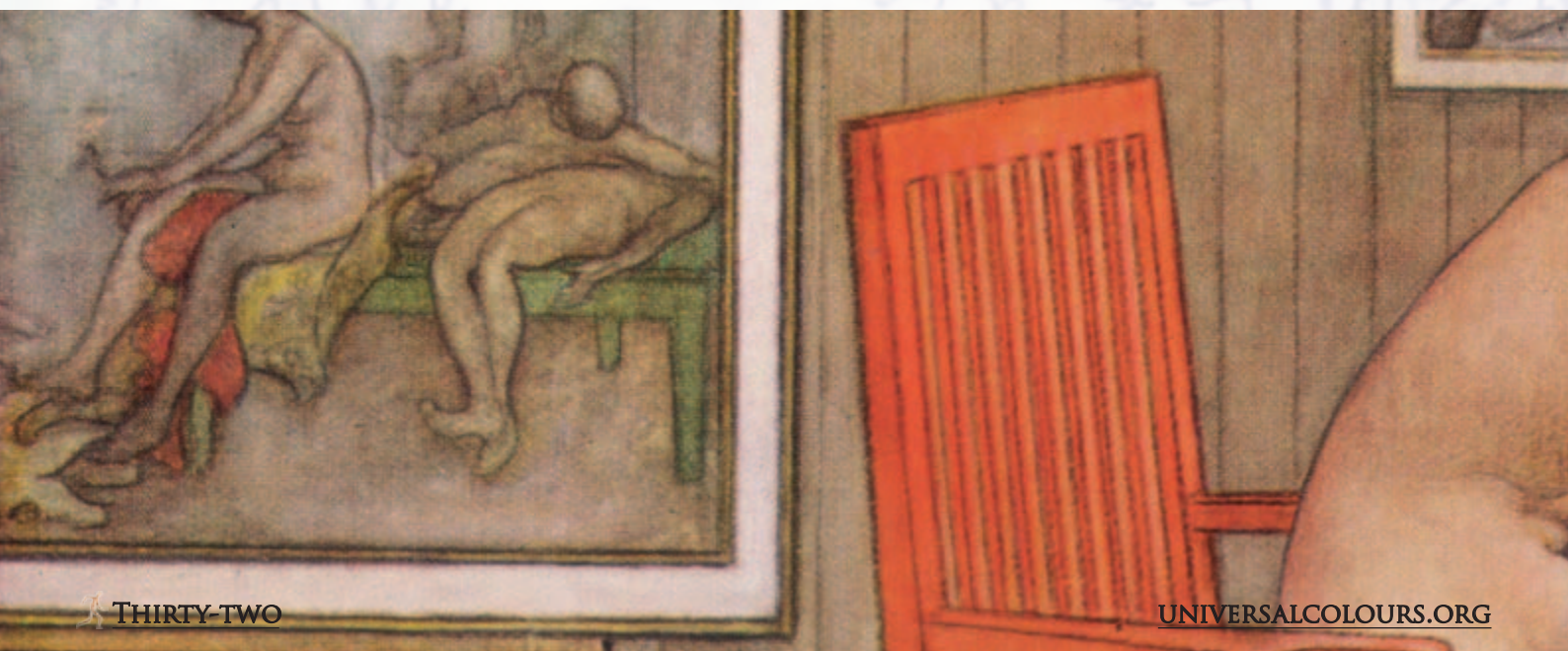
In shapes. Old and infantile." as a writer, such an individual response to the work and its materials proclaims an awareness of oneself as a singular being while opening

### The archaeology of criticism

Through her recent work in galleries, Melbourne writer Nicole Tomlinson offers an alternative approach to art writing, one which shifts the practice of writing into the "visual art" machine of expression. In her first exhibition as an "artist" (1st Floor, June 1996), Tomlinson's critical writing overflowed into the gallery. Using written text as raw material,

Tomlinson burnt her own writings, laser-copied the burnt fragments onto yellowish-brown acetates and presented them over a lightbox. Becoming an artist, Tomlinson switched the audience's focus from writing as informative to writing as a practice on par with visual art.

In this work, "Untitled", the yellow-brown colours suggest pieces of an old manuscript or map. The presentation of text on a lightbox seems to relate to its documentary function, for, in the context of a gallery, a lightbox is usually for viewing slides. Instead of documentary slides, it is writing that is transparent, illuminated from behind by an outside source. Such a work frustrates the eye that seeks to absorb information or ready-made meanings from writing (such as clear documentation), and forces it to encounter writing hovering in a space between presence and absence.





Tomlinson's work is composed of writing as scattered fragments, incomprehensible and unreadable. Fragments dissolve unity or a presupposition of unity. Both for the artwork and art writing, there is no totality, unity, perfection or wholeness to describe or analyse. In this work she preserves the fallen utterances that remind us of writing's failure to grasp or capture anything of the physical world.

Here is writing exposed in its disintegration, drifting in pieces across a transparent surface. Tomlinson presents dispersion as a system, marking points in space and time, marking a passage between visual art and writing. Hers is a poetic system, an arrangement that disrupts clear delineations between writer and artist and between art writing and art object.

Tomlinson disrupts a particular mode of criticism in which the surface of a creative work - be it writing or visual art - is always trying to hide something. The object of criticism is

artist, Tomlinson initiates a collapse of the distinction between critical theory and creative practice, redefining the contours around art and writing.

### The Disaster

As a non-literary or non-creative mode of expression, art writing is generally thought to be interpretive. The interpretive work is utilitarian; it employs already determined significations and readymade meanings to translate the world around us into useful information. In this so-called "information age", to write is to render the world useful, to communicate a series of facts in rational language, to order and contain the world, abstracting from the noise of the world a predetermined message.

There is, however, another entry into communication in which to write is to transform the visible world into the invisible world in order to strip away productive or utilitarian values. For art writing, this could be a poetic writing that strips art of its use-value as an

## ng in pieces across a transparent surface...

seen as a substitute for something else, something higher, more precious or more important. The critic, as archaeologist, believes he or she can retrieve the lost jewel of truth hidden beneath the work's surface.

Tomlinson's criticism works on a different level to such hermeneutic readings. Hers is archaeology between two discourses, rather than archaeology where one discourse stands higher than the other, sifting through, preserving and classifying its materials with scientific precision.

For Tomlinson, writing does not adopt the position of meta-language, seeking to clarify and uncover meanings, "legitimising" visual perception. Writing is fragmentary, at once physical, conceptual and social. If traditional art writing is rational, clear, standardised and academic, Tomlinson's writing is a failure, a de-systematic movement.

In French writer Maurice Blanchot's words, writing is "a disaster". Almost imperceptible, Tomlinson's work murmurs incomprehensibly between art and writing. By becoming an

object or commodity. Such writing dissolves both the writing and the artwork, blurring the boundaries between creator and critic. Such writing promises no definitive meanings, no hidden symbols or metaphors. To approach the artwork is to approach the unnameable, the impossible, the disaster.

The two examples of art writing I chose display this approach to the artwork, extending the materials of writing into the "visual art" machine of expression. In different ways, both Dwyer and Tomlinson use text as raw material to expand the boundaries of what both writing and visual art are, or could possibly be.

For both of them, writing unworks any simple transfer of meaning, opening instead a productive space of encounter between reader, artwork and text, corner of their imagination in order to exploit and provoke the theatrical director. If this is accomplished then a spirit and depth of renewed cultural thought will occur and this is what art has always aimed at to achieve; the advancement of civilization.

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▼ **Carl Larsson's "The model is writing postcards" (1906)**



# T H E T H E A T R E E O F P I C T U R E

A THEATRE DIRECTOR IS A CARRIER OF MEANINGS, FORMS, FRAGMENTS, FEELINGS, LIFE, THOUGHT AND PHILOSOPHY

By Robert Bar

## M O

**MOST OBJECTIONS TO THE EXPERIENCE** of the theatrical picture began from the term "photo", the perception of some artists that the term Picture (photo) is only part of the structure of the performance. It is a non-diligence understanding of the term, even if someone wants to understand the term as a metaphor because the method that controls these experiments breaks from any other method with similar or simulation, or even simulated.

In both visual kinetic elements and audio elements as well. However, the advantage of these basic, or poetic, methods that contribute to its uniqueness is where the critic falls in the fallacy of limited understanding to the meaning of the picture.

The artists' manifestation of the moving picture movement began in the 1880s giving this new concept a picture, but it was not like the picture of similarity, simulation and illusion that critics imagine - it was the meaning of picture that determined the meaning.

When they explain the nature of that movement and that term, they do not mention statistics or any qualitative or quantitative proof, they just mention the term without the least bit of knowledge, the expression of the picture needs to be expressed so that it is the picture according to its direct meaning and what they have done by philosophising the term, or as they imagine that they find something, is an illusion and mistreatment.

One of these artists, say theatre, which stands on a network of unclear complicated aesthetic compositions, and arranged in differing knowl-



edgeable symbols, aims to the depths of the meaning and avoids the text of the play, can be presented as inaudible buzz - they come back like the echoes of the wind and use the techniques of the unconscious (dreams, nightmares) and manifestations of mental illness (schizophrenia, hysteria, fission).

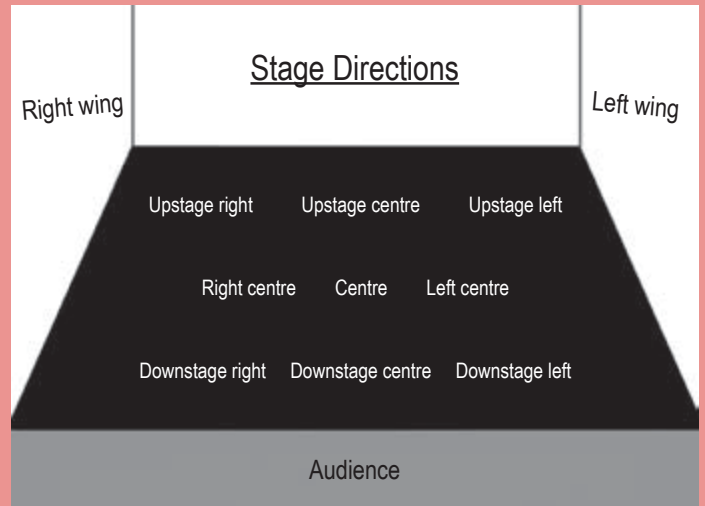
This provides mankind absolute rights, in his/her infinite existence, provides light and its prospects in the most expressive manner, landscape and fashion that cannot be limited, actors' memories are damaged, and turn what is realistic into the opposite (Fantasy and surreal) and it can be called "mit-theatre". The scene of these characteristics is contrary to the concept (image) or iconic congruence and is not reasonable to work with, as the scene photo.

A theatre director is a carrier of the following concepts: Photo, installations, the new forms, loose fragments, primitive, feelings, life, thought, philosophy, alphabet to read the text, movement (from inside to outside), polemical text/spectator, self /director orientation, poetry, writing directorial, philosophical conflicts (and organised chaos).

## ...the capacity to store many meanings...

It is a ritual position, a pursuit of the infinitive, dream stream, felt worlds, damaging the text, ambiguity, and so we find that the image does not stop at the borders of accepted meanings as the picture in art and photography, but beyond that in an attempt to provide the meaning of a metaphor that has the capacity to store many meanings of the image. In the view of some other theatre director, the term "theatre picture" is not accurate and may express something other than a talk show and replaced by the term that it suggests (theatre poetic image).

The fact is located between two traps: first, one is stripped of the picture and the effectiveness of the dialogue, but when they talk they might express something other than a talk show, while the theatre of the picture does not completely eliminate the dialogue. There are moves in the same theatre of picture that bring balance between image and dialogue, which means that the perception of others standing at the borders of this stage.



It is free of dialogue, and this is an unacceptable practice and is applied. The second trap is to define a vision scene photo, meaning poetry, although this term is not limited. It suggests many notable associations; this literary term is also a romantic trend depending on the expression of feelings, even though the poetic is available as a larger image, both in the theatre and in the terms of the poetic.

The theatre of picture depends upon the flow of poetic images and we certainly find that convention is extremely accurate, if we understand this scene in the structure and nature of the picture. To operate, function and guarantee the viability of movement we find that the expression (the theatre of picture) may need to be separated in accordance with the semiotic perspective in cash, which is the art of the theatre. One contains multiple letters and therefore it was appropriate to call the theatre picture (Image discourse), or speech photo in the theatre, because this expression is more accurate than the convention of theatre picture itself.

▼ ***"The only way to learn how to direct a play, is... to get a group of actors simple enough to allow you to let you direct them, and direct."* - Sir Tyrone Guthrie**



# AUTHORITY OF THE ATRESPACE

BEAUTY HERE IS NOT WHAT THE EYE PERCEIVES,  
BUT RATHER THE VISION TO REALISE IT

By Qasim Matrood, Critic and playwright

## WH

**WHEN WE TALK ABOUT THE RELATIONSHIPS** in visual art theatre, we inadvertently broach the subject of scenography, which is the space of the theatre. How have all the 'isms' in our contemporary age resulted in shifts in the current mixing of our visions? It could be said that most of the phenomenon recorded have been under the banner of experimentation and modernism, or even postmodernism.

However, I will stop at the point of pictures in the text and, thus, in the theatrical show, through a single linguistic landscape that forms the spectacle in the imagination of the viewer, but still we have in the theatre big budgets for the Interior Design in order to convince the Viewer that they are inside the palace, in a country house or standing in a field or on a farm. Multimedia came as a magical solution, so that it creates alternatives by employing magical lighting and colourful rays instead of previously used materials, such as wood, cloth and paint, to recreate the surrounding landscape. We can say that the power of visual art remains in control so long as there is a dominant element of Surprise and an instinct for beauty.

The Viewer remains open to being impressed; they allow you to lead them through your own intellectual and methodological ways so that we create an environment through an art scene or by constructing the hypothetical scenery by a professional actor - or what I call the 'magician' that convinces us of his illusions through light, spirit, mind and Fitness. As we move from a town square to a battlefield, we need to smell both the burning gunpowder and the scent of the flowers in our subconscious and an

actor who is versed in scenography can not only influence us on stage but also on the map of the collective mind.

Visual art developed in the theatrical presentation according to the development of civilization and a vision encumbered with the present and future - this was intrinsically linked with religious belief, public heritage, customs and traditions, so most of these intellectual blocks threw their weight upon the theatre. Playwrights must understand that the scenography describes the scene to the visual artist in order for them to spread their spirit in it. If we read the texts of Loeb Doffiga, for example, we find his description of the landscape runs to about three pages and the same thing occurs between the sections, while a scene is only a few lines long in a Eugène Ionesco or Beckett play.

We do not forget that wars turned the beautiful breathtaking cosmic scene into rubble, laid waste to palaces, destroyed houses, left streets in ruins and burnt-out gardens, but all of these aesthetic concerns place its influence upon the wider scenery and help form the skeleton. The opportunity to con-

## ...people believed in demons and spirits...

clude the contract between the show makers and the audience on how to approach the Scenography means that we no longer need to build a before and after to depict the bombing of Hiroshima, but we can simply act through the inspirational construction of beautiful landscapes. The devastation is in the collective memory of the Viewer, who does not need the physics or the real material if we have that magician actor that I mentioned earlier.

The relationship between the inventor's imagination and the reality of the viewer is very close. It is a virtual bridge that both the viewer and the inventor satisfy to ensure that what is happening between them remains a purely beautiful illusion. Since all inventors of the visual arts or theatre-makers can achieve happiness and chart human progress through the aesthetic, we can be humanists and are granted access to the city of Plato in which Nietzsche's superman can walk.

Beauty here is not what the eye perceives, but rather the vision to realise it. The primary aim of true art is to enter through the eyes and then realise that the product of vision



▲ *Eugène Ionesco's 1959 "Rhinoceros" performed by Naqshineh Theatre, a group of Iranian performance artists who mostly work in the genre of Theatre of the Absurd.*

is to truly create perfect scenography. Any visual artist who wants to work in the theatre should know the magic of the stage and enough knowledge of both arts - they should know the fixed and the mobile of both - and the same applies to anybody working in theatre - anybody with academic knowledge about decoration can understand what we are talking about.

A sensitive visual artist, who possesses a wide visionary field and can indulge in pure fantasy, alongside a good theatre director who also has the same qualities can work together to produce a great and successful performance, even if there are many elements missing. This is what has happened in the third millennium with the so-called 'show manuscript'.

I am fully convinced that writing scenography has priority. We let the idea grow up in the lap of the perspective and I hope that the scenographer then conceives their ideas by using each and every corner of their imagination in order to exploit and provoke the theatrical director. If this is accomplished then a spirit and depth of renewed cultural thought will occur and this is what art has always aimed at to achieve; the advancement of civilization.

▼ *New York State Theater (© David Shankbone)*



# THE WORLD DISAPPI CTURE

THE MAGIC WORLD OF PICTURE AIMS TO DRAW A PICTURE AND CHANGE THE MIND OF OTHERS

By Amir Khatib

## I J

**I JUST WONDER ABOUT THIS THEME of 'visual art' - to be frank, I wonder about all the themes Universal Colours has because art is one and I cannot separate between differing types of art. This is the first thing I want to say and if you believe something else then I am ready to discuss it with you.**

Art, including Literature Art, the fruits of civil life and peace, they might take different shapes but they aim for the same things

and have the same behaviours. They interact with history and more, for example music paints many pictures in the mind of the listeners - take Vivaldi's "Four Seasons" violin concerto, the receiver feels the same as the producer, then it can be called painting, and that is why we call it art.

It all began with the magic world of picture; it all aims to draw a picture and change the mind of others by demanding aesthetic and good presentation - that is the art of theatre. Theatre is painting that aims to paint a picture, or many pictures, in the minds of viewers by the end of the story.

Poetry also aims to draw pictures in the mind of people, so can you listen to a poem without pictures? Have you seen or read some poetry that is empty of imagery? One might say yes, rhythmic poetry has weak pictures, that might be right, but I ask the same question: is there some music which does not inspire or move the body to create pictures?

I agree that our world has become a picture, it is an image. We hear many times the word 'image', so everything is image, you have to build your image, and image is a picture, and through this image we can



change the mind of any one. It is easier to create images than ever before and that is thanks to the help of technology, and then what is technology?

It is an image, as well; it is a picture too. Man could convince others by what they call 'scientific truth', but that was in the past when there were still people that believed in demons and dark spirits, but what about now? The simplest question is: where are those demons? What about Marc Chagall's famous Bible illustrations that paints these demons with reverence? No one in our digital age can see them, but then they were images necessary to that time.

Now that picture is different and we do not easily believe superstitions and untouchable things, even though our lives are mainly virtual life. The simplest questions come when you ask what is picture and where is the touchable dimension of this picture? Is it just digits out there somewhere that we can feel with our eyes? What is image? It is the same that we just can feel with our mind; we in our virtual lives can materialise the feeling and we can turn the belief to virtually touchable material. We materialise our feelings and we just do that for the sake of nothing, just because our life went like this.



▲ Marc Chagall's "Samson and the Lion" (1957)

*...when there were still people that believed  
in demons and dark spirits...*

I am not sad, not pessimistic and am not angry to present this article at all. I am puzzled. I am facing nihilism of the fast times in which we are living. In the past when we said 'telephone' we could see that equipment that has some mystery of understanding and some fun dealing with, but now we have the best design of the mobile and there is no fun because it has everything - it has been materialised and given a virtual value of something you are suppose to respect.

Virtual pictures are all that remain and all that remains to say is that everything now feels virtual. My home is virtual, it is here and there and everywhere, it might be some hotel or some residential place and I am the one responsible for cre-

ating an image out of that - sorry, I forgot to say a 'virtual image' out of that.

So, what is the enjoyment of the place? What is the enjoyment of time and what is the place and what is the time? Are they virtual too? Do they have meanings significant in this time? I wonder... But the great question is which artist can make this image? How can she/he make a picture and present it to others as a witness of this time? That is a very difficult task.

▼ Marc Chagall's "The Exodus" (1957)



# LOOK ONCE MORE, YOU CAN SEE!

NINA ROOS DRAWS ENIGMAS. SHE DOES NOT 'FIND' IN PAINTING; SHE ONLY DISCOVERS NEW PLACES

By [Farouk Yousif](#)

## SO

**SOME ARTISTS OFTEN DRAW THEIR principles from their homeland, a homeland that few others know about its art, in this case curiosity becomes its value, but it disappears rapidly if there is no aesthetic value to the art that is produced by those artists.**

'To know' is different than 'to have knowledge', Finnish artist Nina Roos, who was born in Porvoo, Finland, in 1956, is the kind of artist that viewers discover very

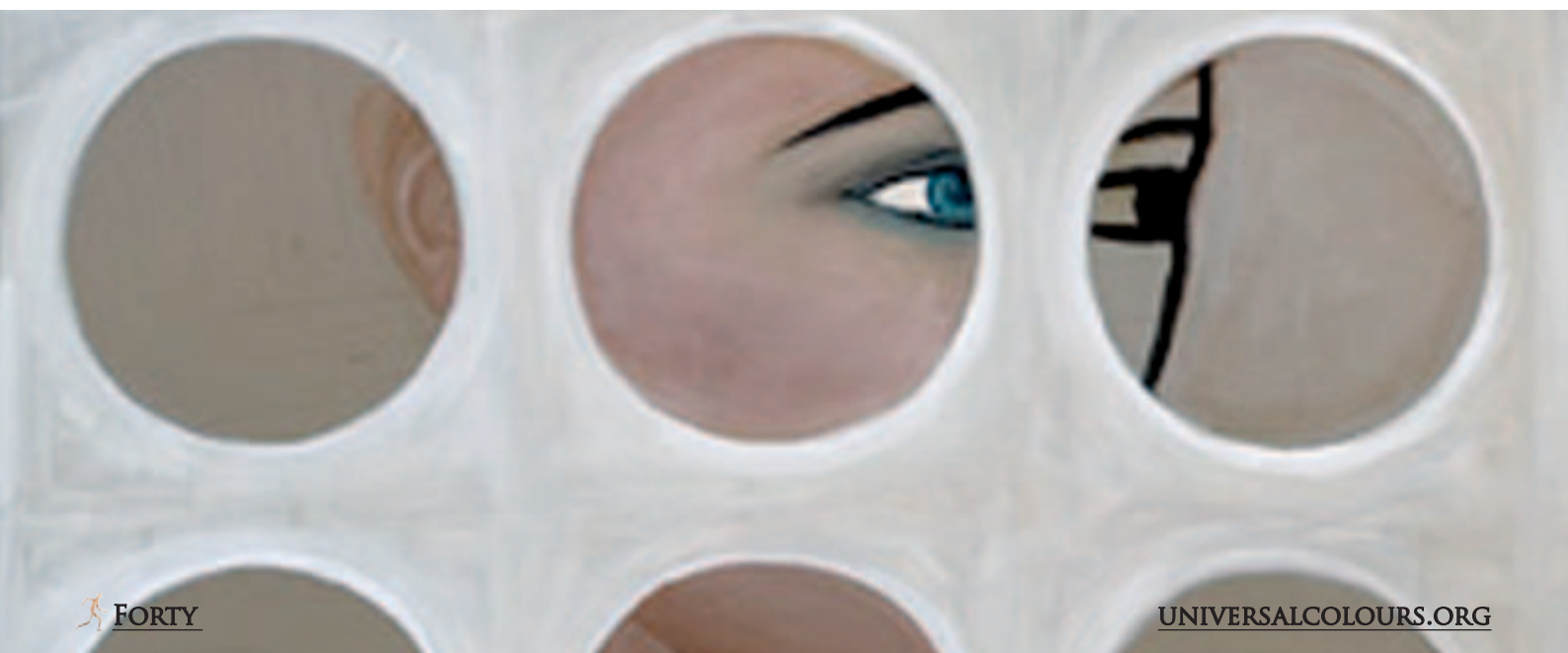
late. She is a painter that resembles her country - far and unclear - but she shows that she is involved in contemporary art and she is able to understand the turn of the art - she is able to use it pretty well too.

This is why she is worthy enough to win the 1998 Carnegie Art Award and the 1995 Venice Biennale, among others, and can draw positive attention from art critics around the world. She has often exhibited in Nordic group shows and has actually made very few large-scale exhibitions dedicated to herself, aside from Helsinki, the capital of her native land, and Malmö, one of the largest cities in Sweden where she studied art.

It is now the turn of Stockholm to take Nina into its contemporary art museum, and why not? She has an extraordinary experience, especially in the north of the world.

### [Imitating the reality](#)

You might search for some confronting shape in the picture that you





see but you will not find it, until you close your eyes just for the memory and then notice that you came to this place to see and not to remember. The enjoyment of looking at Nina's artworks gives the viewer the meaning of separation from the outside world. These artworks are inspired by visual reality, but it does not broadcast the message loudly.

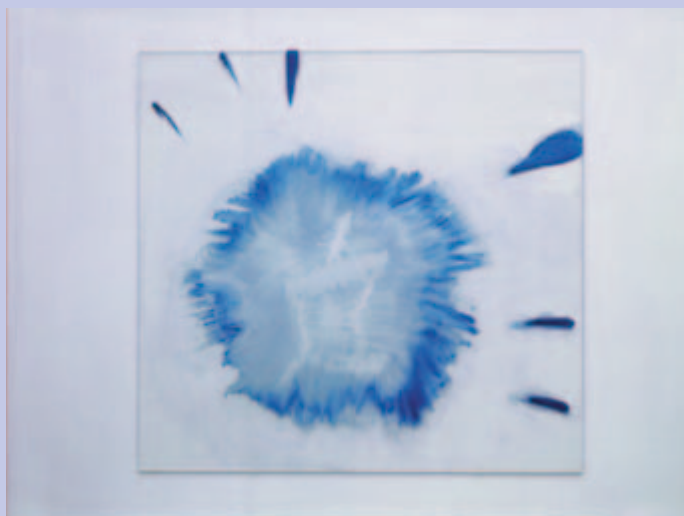
The hand that drew these artworks found what it wanted; Nina take us to the heart of the story and that is why we find ourselves in looking at an enigma without any formal introductions. We can hear a speech without prefaces, the reality of what we see in her artworks might cheat those who do not know her, so we can be realistic without imitating the reality in its visual apathy.

Nina does not 'find' in painting; she only discovers new places to get across directly and smoothly the meaning of the picture, the meaning of turning the reality to picture, she is a story painter, an events picker, but she does not care about the details of the story. She goes to the rhythm to make story out of it, her story, which is not similar to any story in the world, does not say what she has seen, but rather this is what she has heard and felt: I touched in that moment which was a moment in this reality.

*...gives the viewer the meaning of separation from the outside world...*

The painter's response to meditation is something no one knows other than her fellow Nordic inhabitants. The waving of the bird in some scenery leaves its music in the space and, after that, the bird is left out of the scenery, meaning that we can see the bird without its existence; it is not a game of illusion, it is one of the facts of reality.

Nina, as painter, obeys her reality that does not stop imagining, inspiring the reality or getting inspired by it. She concentrates in her listening to get out the attraction of what she has seen in her inner self, such as enigmas in her paintings, yet it is an enigma to those who do not know its origin.



▲ **Nina Roos' "UNTITLED" (1998)**  
- oil on acrylic glass, 120 x 120 cm

#### Perfection in speaking

Humanity can pass this painter as if she/he pass through a mirror, the painter goes through human as if she is one of that human's moment, that human who does forget her/his existence, that is what happens in reality. After I had seen Nina's paintings I can say that I realise the chaos that now surrounds me, and I can catch the thread that leads me to the meaning of loneliness.

The perfection that distinguishes the painting's technique is an act inspired directly by life that perfection invites to silence, and therefore a great amount of astonishment. I search for the

▼ **Nina Roos' "CABIN" (2006-07)**  
- oil on acrylic glass, 50 x 100 cm





▲ *Nina Roos' "PASSERBY" (2006)*



▲ *Nina Roos' "OVERPAINTED TREE II" (2006)*

mistake in the wallpaper in my house after that the decorator leaves, but I cannot find any. Only perfection in speaking invites to silence, which makes this painter one of the greater experts of music because of what she does with harmony between the lines, colours and the forms. The silence rapidly swallows everything and that is because the infinitive music leads to silence, man can live an infinitive idea, then the description tools ignore him, he can see in the depth of the pictures that silence is an excuse for understanding.

Nina, as someone who writes his/her daily diary but via things that others leave, says: "I see but looking is not what I want to do. I speak but I do not find a meaning

► *Nina Roos' contribution to a 2007 "Transparent" exhibition in Finland.*

by speaking," at least I can imagine that she can say that sentence which came from my inner self and I can try to stand strongly in front of her paintings.

#### Follow perfectionism

No one can control the aesthetic because it cannot be anything other than a mystery, what cannot be estimated is all that remains, as in Nina's paintings one can see people, fruit, chairs, insects, shoes, buckets, things that hang and other things we use, ignore and do not ask about, such as destiny. The painter like us, but she does that so we do not; she is faithful to forgetfulness, places that give the time a meaning which catches it, while time gives place a meaning - which one makes the other?

An existential question that a painter follows perfectionism in its details, not to find an answer but rather to just go on with it, a question of all things and creatures while it turns from one position to another, a place that we left, its time withdraws to a distance of between two places.

The painter makes a comparison between the thing and its shape, between the picture and what is supposed to be in fantasy, between silence and its fantasy, you are there in the picture, but your shadow climbs so that you exist in her depths, meaning that we live lives which are not the infinitive lives. Nordic people, when belief enters their hearts, have a relationship with nature that can be as deep as no one can imagine, they are very rational, but that rationalism stops at the limit of their relationship to nature - here, and just here, superstition starts its influence.

The Nordic mind cannot be separated from nature; Nina Roos is not exceptional in that, since all of her paintings are like a mirror to a mind that nature gives extra space. Paintings are close to well-dressed superstitions but it cannot only be that.

Nina, a daughter of Northern traditions, says things are as they are, or as she saw it mixed with superstition. This faith is inspired by the same experience, the experience of living on the border of life which does not have a past, as if the picture says: What happens can be a picture of what did not happen at all, but we cannot insist on that.

The word "possible" cannot be heard here in the Nordic countries, when Michel Foucault visited Stockholm he wrote about craziness, not about wisdom, and Nina can present another proof about mixing craziness and wisdom.

# WHEN THE SOUL BECOMES ANXIOUS

YOU ARE RESPONSIBLE FOR ONE THING:  
YOU MUST FEEL HUMANITY TOWARDS OTHERS

[By Muostafa Al-Yassin](#)

## WH

**WHEN SOMEONE WANTS TO ENTER a door, for instance, he/she does not know what is behind it. When you want to shake hands it has some sense of giving, but it is not filling the atmosphere which you have entered, whatever your position in the universe is.**

Others can belong to your previous or imaginative thoughts, but in two ways, it is either unknown, like nihilism, or it can be

known, like heritage. Naturally, as a human, you are responsible for one thing: you must feel humanity towards others; either they were places or people, but, by all means, things must be equal and should be presented to us just as they are.

Things always seem larger than their real size. When they are not in their places, or one could say in their imaginative places - the price of the bird on the tree is cheaper than its price in the cage - the illusion is so, and we see that illusion in a great deal of allusion.

When you want to buy new shoes you have to take your own feet with you, and when you want to touch a new vision you have to carry your own humanity.

The distance between two fingers is the nearest distance, but the feeling between two fingers is almost impossible which is a huge difference.



# P I C T U R E E A S T H E A T R E

VISUAL ART HAS ITS OWN WAYS OF ENTERING THEATRE,  
EXCHANGING THE ROLES AND MIXING THE MEDIA

By Ali Najjar

## I N

**IN BAGHDAD IN THE EARLY SEVENTIES**, student of art Hameed Al-Jammaly did not mean to make a traditional spectacular theatrical show. He just avoided the text of the play to make a spectacular show for the benefit of the bodies' composition as an attempt to deal with the bodies as sign language in all their dimensions and technical movements, thereby creating a virtual language that might be any lyrical text of any play in the world.

In Baghdad the theatre director Salah al-Qassab kept almost all of his experimental theatre in the picture theatre which was in its infancy at the beginning of the eighties; he was a pioneer of this type of theatre. He was the deepest Arab theatre director who dared to experience theatre as such.

Such types of experimentation in theatre art, gathering the visual and moving scenography, became introductory to the scenery language. These spectaculars took advantage of other international theatre experiences through a variety of modern exercises, such as Constantin Stanislavski, Grotovisky, Adolf Abya and the pictorial metaphysical theatre of Antonin Artaud, or even the experiences of the Scandinavian pictorial theatre with its fantastic performances. Perhaps it did work beside its own experience looking for discovery locations that often cited local cultural influence on bringing it into the world.

If the form of pictorial theatre, Peter Brook, the innovative English director, helped to create the enigma to the viewer, so that the enigma did not depart from the visual entertainment location, as it also opens up many



horizons to a variety of discussions on how exactly it carries the signs and mimes of the clearly significant, or sometimes hidden, because of the body performance, whether it is through the dance, the simple, the quick, the fast or its mono-syllable rhythms.

They are inspirations that go over the traditional theatrical space, yet often appear to us in most visual sceneries that our contemporary world is full of; they lost a lot of their characteristics after they earned their place of repetition in daily life. One example is the TV advertisement, those pictures or those cute film parts have no link to the fundamental message except the written subtitle.

It seems quite absurd that it took its roots from absurd theatre, but it is designed to be absurd and used in a smart way for commercial sake. They use it this way because traditional ways do not attract buyers any more in this era of globalisation, so the sign is an unclear language used in those parts of the advertisement and they do not belong to any particular culture, rather just to entice the viewer to become the buyer. It has a general culture, so to say, because the main matter is the sign itself as a culture that crosses geographical boundaries.

## ...the dance, the simple, the quick, the fast or its mono-syllable rhythms...

The absurdity is some of those virtual sign pictures that came to theatre throughout history, if it was not behaviour in the theatre to the king; at least it was for the clowns. The picture of the clown composed by his body and the signs that inspire us, as is the case of the picture actor - it is "picture theatre" since his clothes give an impression of the scenography of his own show.

The films of the English actor Charles Chaplin were also a sort of pictorial theatre that the director/actor admitted were the plateau: The acting was a poor and small place that looks like the stage of the theatre. He was forced sometimes to imitate the theatre actors when he entered and left each scene.



▲ *Okina hōnō - Dedication of Noh play "A Venerable Old Man"*

The well-known Japanese "Noh" or "Nōgaku" theatre, which is rich in its movements and has moving bodies compose the pictures to the viewers, ensures that each rhythm has a picture. The actors' movements have some secrets and the variety of the masks indicate the variety of characters, but there are a lot of masks spread across the cities of Europe, bodies that are masks for carnivals and bronze sculptures make up a significant part of the modern city image, though the theatrical scenery - historical signs just echo the whole picture that composes the total scenery.

Did spectacular theatre make a reference to the theatrically treated picture? "Oh! Calcutta!" was one example that I saw in France back in 1977 - the body performers were a condition to

▼ *Pablo Picasso's "Guernica" (1937)*





▲ *Charles Chaplin's films were a type of pictorial theatre.*

that spectacle, the naked body did let us reach the message of that pantomime show; it led us into labyrinths of the happenings, they were not enigmas but rather a clear narrative.

Visual art has its own ways to enter the theatre, composing the image of the theatre, exchanging the roles, mixing the tools and the media, as they author a lot of poems inspired by paintings. However, there are many painters inspired by theatrical sceneries such as Francisco Goya, Édouard Manet and Pablo Picasso in his popular painting "Guernica" that is full of tragic impression movements which cross in its violence the space inside a small box. One other was Joseph Beuys, the German artist, who realised his actions in spectacular visual theatre and was inspired by cultural movements, discovered post-cultural knowledge and then reproduced it.

In the summer of 2005 Berlin's Hamburger Bahnhof Museum exhibited some of Friedrich Christian Flick's light installations, many of which use neon light depending on texts or written signs - Flick's installations used the body as black comedy, full of contradictory shows and the fabric of social relationships.

Finally, one critical question remains: if all of our actions (behaviours) are complete or not, then which belong to a theatrical spectacle? Starting with the change of our faces throughout our life, our steps, our signs, our fingers, even looking at each muscle in our body, are we often acting? Is it only pictures that we make as the picture of globalisation that leads us inside a space of its growing market?

Can we realise the screen of the contemporary show, which is a window to swallow us through its programmed picture? It has no limit and may force us to enter one of its many labyrinths. One is the economic labyrinth, but the humanistic act remains and through its inventions guides our steps so we can limit the frames of our pictures in advance.

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# HASHIM HANNOON: THE GOLDEN MEDIUM

HANNOON'S WORKS ARE DISTINCTIVE; REPRESENTING AN EXPERIENCE THAT COULD UNIFY COLOUR WITH FORM

By Khalid Khudayer (Basrah) & translated by Mustafa Naser

## WH

**WHEN THE IRAQI PAINTER HASHIM Hannoon, who resides in Amman (Jordan), was at his expressional art period, his characters seemed as if they were transcending, like Greco's characters, to the most high parts of the plate forming structural design of plates in which creatures are elevated to reach heavenly space. And when he turned to abstraction, he remained capable of capturing the golden medium of the relation between the signs and colours.**

His later abstraction period was established, consisting of the same structures on which he continued to form his plates for decades, there we find elevated carcasses of colour to higher levels, whereas the remains of human existence stick to the bottom of the plate. So we notice that the theme of crucifixion has returned, but through reformation of new laws to the shapes of reality. We may find scattered ghosts of crucified or slaughtered human beings with their pieces covering the upper space of the plate.

When Hashim Hannoon turned towards the abstraction experience, it came exquisite and different from his other colleagues in a way, first because it started from the expressional, embodied form and remained honest to it, the spirit of that embodied form remained lurking within the folds of the plate despite all kinds of his laboratorial experiences performed through painting. Second, the works of Hashim Hannoon were distinctive in the way that they all represent an experience that could unify colour with form in an excellent way.

He was painting his signs using the colour, and not through lines like



many other artists have done, his signs, abstract forms were only vigorous surges of colour that explode sometimes in uncountable miscellaneous carnivals, or fade to end in only one colour as it was the case in his gallery (*Cities of Soil*) held at Hiwar Hall 1995, when he was remembering the fires in his city Basrah during the long disastrous wars that the painter has been contemporaneous with some of them along with members of his own generation.

When Hashim Hannon regained, after all those years, his old icons, and dug out his past experience, he took back of it what he thought useful to the present period of painting ; the scribbles, traces left on walls, wounds and burns, printed writings, sacks of enforcements in battle fronts of old wars, and in the streets of his city Basrah which was crowded with those sacks filled with sand, as if he was trying to recall the same atmospheres of wars, grief, waste and loss, that were common in Iraq, and still crunching thousands of people to this moment ... still increasing in contrast with previous wars, regarding cruelty and bloodiness.

The structure of terrain in the plate of Hashim Hannon, like other similar experiences of artists who are interested with the role of the surface and dominance of its sways over the plate, drives its viewer psychologically to deal with the materials of the plate surface as if it is a work of sculpture having sensory dimensions, his wishes drive him to try to touch its meanders and bunches with his finger tips and eyes through microscopic examination of those sways and carves that seem like an action of sharp machine over grout wall, or a tool totally different from traditional painting tools.

Breaching on canvas appear like metaphor used by the artist to represent the scenes of enforcement he has stored in his memory. He does not aim from working on the sensory to create meander field (protruding touchable forms) that enable him to recall the images stored in his memory, rather than that we find the forms of memory are themselves leading to create that field. Throughout years of his living as a stranger, Hashim Hannon was trying to invoke his memory, searching all the time for its archaeological contents and images stored within it.

Quite like Muhammed Khudayer, who established structures and spaces of his city "Basriyatha", Hannon tried to stitch together the patches of its cloudy image, in order not to achieve the abstract physical existence (the organic existence), but aiming to achieve strong contact with the spiri-



From "Mud Obelisks" (2004)



From "Mud Obelisks" (2004)

From the "Colored cities" collection  
Acrylic on canvas, 200 X 150 cm

tual existence of that place (the imagined place) i.e., what is stirred by the existents that established it. He is then, like other artists concerned with establishing spatial vision, not aiming to write any biography of the city, but writing his own autobiography in the city.

What he is concerned with is the degree in which accordance might be achieved between atmospheres of the place and his own interiors, dreams and imaginations. As Farouq Yousif has said, we see Hannon reflecting his vision by extracting his selections from the hard (moments) of the city in which he lived, and saw closely almost everything, then he painted the elements of destruction that became deeply rooted in his mind as necessary ingredients in constructing its imagined space.

He no longer remembers his city but only as dark requisite covered with soot that remained from fires, corpses, trees and sand sacks penetrated by splinters. So our attempt here to express Hannon's experience according to abstraction elements might be unjust. He is then a "circumferential" artist (rather, one may have enough courage to classify him as a realist artist of the expressionist category).

Once I wrote that Hashim Hannon is not an abstract artist, but he is a reductionist one who traces the wakes of Picasso in these strategies, the personalized assets of the plate on which he established his drawings have left their totally inerasable traces however the painter exaggerates in reducing its forms, however the forms are fragmented, they would leave signs that cannot be ignored as I have titled one of my articles about him.

Canvas was a familiar raw material in Iraq. Sand enforcements were made of it, and it is here provide rough surface on which signs establish the atmosphere of disconnection, they are dark atmospheres filled with burns, soot, mud colour, iron rust. Darkness is what remains of corpses and burned houses, they are the frontiers of the darkened, ambiguous self ... it lies in the most shadowy places, as Bashlar confirms, thus Hannon regains one of the high modes of collective unconscious in humanity, the theme of (dark – illuminated).

When the remains of burns have (visible signs) of a place that is common to us, about which we have painful memories, they gain ambiguous force and inner contradictions that give dynamicity to primitive metaphysics. How would this illuminated – dark being be ignored, not painted? The process of its painting was certainly a feature for all great artists, Rembrandt for example, but how might it be described? How might it be written? We even want to go a little further than this: do we want to record this illuminated – dark being, in the barriers that link the dark, ambiguous self with the dark, illuminated self?

Visit [www.hashimhannon.com](http://www.hashimhannon.com)



Sometimes I find  
a place to sleep

But I never dream

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# DIGITAL ART: THE BRUSHES EVOLUTION

DIGITAL ART IS HERE TO STAY AND I STRONGLY BELIEVE THAT IT IS GOING TO DOMINATE ALL OF ART...

[By Thanos Kalamidas](#)

## J U

**JUST WHEN WE THOUGHT THAT ART** was approaching a dead end, along came computers with a new era of art and art promotion. The arrival of this new philosophy of 'digital art' meant that people who, once could not draw a simple line, could now express their inner artistic inspirations. It was as though pulp fiction had become literature, but, unfortunately, many people in the art world were not interested in embracing and understanding it - they reacted like a child that had lost a toy.

Digital art soon brought new waves of surrealist digital art, pop digital art and press art; each constantly forgetting that they were only applied forms of art with only one main new addition: computers and programs. What scared the art world more was that computers and the Internet had taken the commercial world by storm and the dramatic technological evolution of computers created inks, for example, that produced results easily comparable with handmade pieces of art. What burned in the minds of the skeptics was the ethical question of whether these new pieces of digital art were the result of the mind or the machine - a machine that was programmed to do very specific things and primarily imitate.

Regarding digital art and everything that comes with it, I think that it is here to stay. Actually, I strongly believe that is going to dominate any kind of art and probably all the exhibitions in fifty to hundred years from now, which is another big change that computers and the Internet will be bringing in the years to come. You see, the best place to find digital art is undoubtedly online in the thousands of virtual galleries that increase in number and size every day.

I know that this might be considered blasphemous by some, but digital



art is the new Renaissance! Technology is providing creators infinite space, countless possibilities and an abundance of challenges because this medium is unlimited; it is far beyond the known dimensions of the space they can usually work. An artist in the virtual world can work on the front of the Vatican's Saint Peter or on a floating iceberg, add to that the element of time, and you are free of all physical restrictions.

Computers provide the luxury of helping the creator make everything much faster and correct mistakes without... patches; artists can create in real time and work ideas as fast as they can think of them. With computers and the right programs the artists can use thousands, if not millions, of colours, shapes, tools and juxtapositions that can give a brilliant result in a fraction of the usual time. However, computers can often transform from problem-solving machines into a brake to their inspiration.

This issue returns us to the ethic question, whether the result is a product of the artist's mind and heart or if it is the result of a well-programmed machine. Software programs can give some very accurate imitations of tools, like pencils, brushes, spatulas and some very impressive layers of oil colours, or watercolours for example, but, just like the brushes and the oil colours in the real world, they don't make a painting on their own. Giving a non-artist a brush and a collection of oil colours doesn't mean that the person can paint, or furthermore create a piece of art. The result will be far from inspirational and the same happens when we talk about digital works.

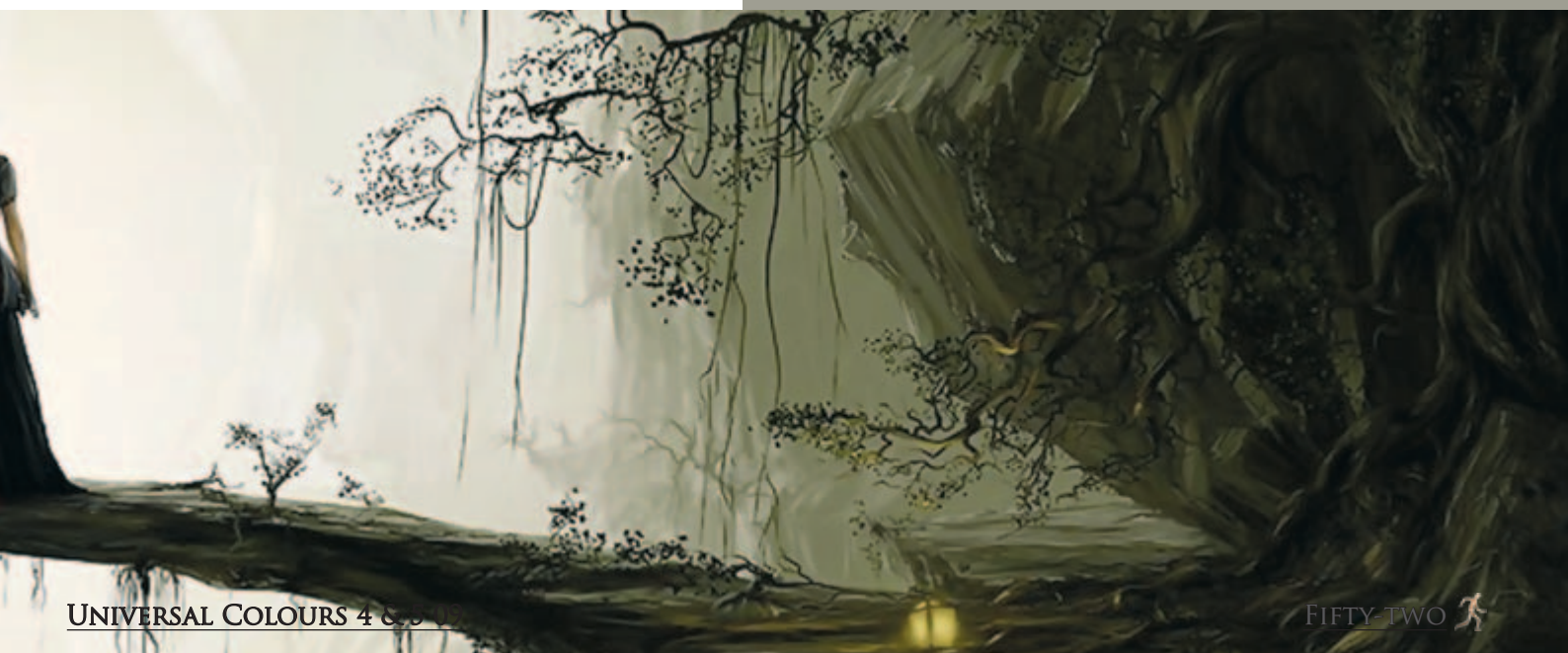
Today most computer users are comfortable even with the most basic creative programs like Adobe's Photoshop but that doesn't mean that all of them can create something that can stand alone - thanks to the Internet it is so easy to see exactly what I mean. Thousands upon thousands of people have put their works online and a quick search can show you receive reactions and visits. After all, isn't it the reason we all exhibit our works to get a reaction, to feel that we are not alone and to have the sense of communication?

This is where we are heading with virtual exhibitions and galleries because access to galleries has always been a problem for artists and creators. A lot of the time the work of the artists is judged by people motivated only by the money, although that doesn't mean that there aren't artists inspired by art dealers and galleries owners, or that artists don't appreciate a dignifying income from their work. However, the



number of galleries that can exhibit art works around the world, combined with the attitude of a large number of gallery owners, has kept artists away from the public for a long time. The price of this has been a great deal of talent disappearing and never being seen or heard, which is exactly why we have seen the revolution the Internet and virtual exhibitions have brought. Now everybody has access to the public and, depending upon their work and ability, will soon get the reaction and recognition they deserve. We must remember that digital art is expanding to throughout all different forms of art - the 3D revolution has made digital sculpting possible, for example.

The final argument concerns whether the mouse will ever completely replace the brush. There is one thing all of us know too well and that is creation is a long road of discipline and practice, despite the stereotype that artists want to create masterpieces from birth. What we all know is that the talent is in the brain and the soul of the artist, the rest is just putting down the inspiration that starts from the mind and the soul, and, again, we all know that this comes with a lot of practice and, as I said before, discipline. Brushes and pencils will always be part of this road, after all, we just need to take a look at the brushes we are using today compared with the brushes artists used five or six centuries ago... even brushes aren't exempt from evolution, so perhaps the mouse is just the next step in the paintbrush progression!



# WHAT CONTENTMENT MEANS TO YOU

ARTISTS THAT WANT TO BE NOTICED BY COLLECTORS  
HAVE TURNED INTO PRODUCERS OF CONSUMER GOODS

By Avtarjeet Dhanjal, October 30, 2009

## I F

**IF YOU ARE A WRITER, MUSICIAN OR any other kind of performing artist, you need to appeal to millions of your fans to be considered successful, if you are a visual artist, produce paintings/sculptures/installations, you do not depend upon millions of fans, you just need a collector like Charles Saatchi.**

It's not only Charles Saatchi, but any other enterprising gallery director with the help of an opportunist art critic can also raise you to a level of being talked about in the town. Once you happen to be lucky to cross the path of such a collector or a gallery owner, you are made for life.

There is a famous story in London: one morning a young art student was walking to the Metro station, but a sudden shower of rain made her to take shelter in the porch of a house in Hampstead, the owner of the house, who just happened to be a gallery owner, when he noticed some one, opened the door, and found a beautiful young lady with a student portfolio under her arm, quite naturally invited her in for a cup of coffee, though hesitant, but being a winter morning, she could not refuse the invitation. During the coffee, the man asked her about the portfolio, and the scene was set for her successful career as an artist.

When something like this happens, it's not only that you sell your work, but all the

art critics and galleries will find all the reasons to crown you as a genius, as is the case with Tracey Emin, who could tidy her own bed, has become the guru in art consulting.

One single collector, by very quickly picking up half a dozen of artists, can dictate what good art is and what is not, and set the trends for generations to come. As we have seen, many students in art schools have started to produce very much the kind of work that this collector would like to buy.

There is no doubt that Saatchi has established himself where he is by dictating the direction of visual art far beyond London, one need to look at what qualifications he has got except having invested a lot of money in his collection and buying some controversial pieces. I am sure he is not alone in this position as a collector, many other collectors in history have done the very same thing, but they did not manage to make news. But in our day and age of media technology, news travels faster and the influence goes beyond national and international boundaries.

Saatchi having been brought up as a Jew, gives some clues how his mind works? Before I go into such analysis, I must add, that I have several very good friends in Europe that are Jewish - I find them extremely good and generous people, very much opposite to what the stories about the Jews are known in the West. Last time I was staying with friend in Copenhagen, I asked him to recommend a book on the history of Jews. For me to have any understanding of Judaism and Christianity or Islam, three known Abrahamic religions, I needed a good book on the history of the Jews. This well-researched book, I am halfway reading, is by Thomas Cahill, a Jew himself, but with an independent voice.

When I read the story of Joshua, how Yahweh, the God of the Israelis, gave the order to Joshua to invade Jericho and other towns. The Book on Joshua, part of the Jewish Bible, gives explicit gory details of the massacre of the people in these towns including the women, children and the cattle.

At my age, reading these details gave me nightmares, what about a child introduced to all of these gory stories as your sacred history, what kind of person will they become? Maybe these gory stories are supposed to harden your sensibilities, otherwise how could anyone choose to buy a rotting cow's head with maggots and flies? You need very much the similar sensibility to buy Trace Emin's "My Bed".

This media shy millionaire, born in Baghdad as a member of the minority Jews, sure left a lifelong mark on the young Saatchi before his parents moved with him to London at the tender age of four. Though his parents were well-off, it could not have been an easy life for the young Saatchi, especially at school. School children are always cruel to the newcomers to the group and shy ones. All this has left a deep mark on his person.

This shy lad was asked by great British institutions, such as the Royal Academy, to curate the show 'Sensations' to turn its account books from red to black. Imagine the whole of the Western Art scene being manipulated by one man, who finds delight, like school kid who wants to shock his mates with something 'just shocking'. He once described himself as "just a sad kid who wants to find a new sweetie".

Our problem is not so much what Charles Saatchi is doing with his money, which he has rightfully earned through his advertising business; our problem is with the parrots in the art world. As he rightly said that "The art critics on some of Britain's newspapers could as easily have been assigned gardening or travel, and been cheerfully employed for life."

More important is the behaviour of the artists, those are vying to be noticed by this collector. That has turned them into producers of consumer goods; as the demand changes they change too; only difference is their consumers are few and these consumers are manipulating what artists should produce.

My friends, if you wish to be successful in this present materialistic world, if you have not already gone to bed with Tracey Emin, or hung around Damien Hirst, then learn a lesson from Subodh Gupta, a simple man from India, who is the new star of Saatchi fad. My friends forget about your own integrity in this day and age, the money counts.

Count Man Count, otherwise you will be left behind in buying the latest gadgets those are supposed to make you content in life; or just stay content where you are without going around the Saatchi bend.

Please hold on for a moment, just think about what contentment means to you, which is all that matters, not the sad success of Michael Jackson.

▼ **Installation by Diana Al-Hadid at Saatchi Gallery's "Unveiled: New Art From The Middle East" exhibition ([julieduffy.wordpress.com](http://julieduffy.wordpress.com))**

"Charles Saatchi is by his own admission just a little obsessive. As a child, he collected Superman comics — before moving on to nudist magazines. As an advertising executive he used the "method" approach to copywriting — talking to victims of emphysema when working on an anti-smoking campaign (although he has a 50-a-day habit and the iconic purple Silk Cut campaign was also his). For five years he ate little but birdseed to be thin enough to race go-karts competitively every weekend — then he nearly doubled his weight by bingeing on Coco Pops and cheese on toast, before going on a diet of nothing but eggs - all this despite being married to Britain's domestic goddess, Nigella Lawson."

**From a 'Times online' interview**



## UNIVERSAL COLOURS

### STRUGGLE IN EUROPE

I think the work of EU-MAN is wonderful and it is needed for all of us we the migrant artists around Europe and I hope that we have one branch of EU-MAN in Germany, because we are in deep need to this kind of work.

I wonder how you could do it in Finland during these long years and we all notice the good development of the magazine that we receive 4 times a year, but I have something to say.

The work of EU-MAN as total needs a lot to do, like putting web sites of the European countries as link to the web site and making networking with these galleries and other museums in Europe.

Making links to the fund bodies, meaning making some research of those fund resources and put some links to the web site of EU-MAN, and many things that make the work of the organization valuable and useful to all members and others as well.

**We all know that cultural organizations struggle in Europe some of them they have good networks and relationships and we know a lot about these things and we cannot give excuse to our organization that has no money always and since 12 years, we cannot work this way but we hope that someday we see our EU-MAN in the best shape.**

*Hassan Haddad, Germany*

### WEBSITE

Artists always looking for creating more aesthetic language with the others, they try always as well to create their paths of freedom to communicate with others, one of these ways now is the internet, the most popular, available and cheapest way to communicate.

**And we always now a days, even if we have nothing to do, we see web sites of this or that, so what about our web site, do we leave it undone, why and what are the embarrassments, hope that they are not money as always.**

Our organization's the EU-MAN web site is not that good to present our professional skills, and as I

refer that this web site is a tool to our freedom so we need it to be a good one, I do not mean that it is bad now, but it cannot present us well.

I hope that some one of our members or a volunteer can help us to help ourselves.

*Jo Nambizo, UK*

### DESIGN

I am one member of EU-MAN since 2001, I receive the magazine of Universal Colours since then, following the development of the magazine and the qualitative work of EU-MAN in general, I am happy to that and day after day you try to prove the professional work for the whole migrant artists community, but I see that the design needs some more work.

**Precisely the logo of the magazine, the title Universal Colours is unclear for readers, and many of my friends say so, I hope that you change the logo, and the inside pages need more to work with as well.**

*Dorlab Sing  
London*

### FINANCIAL REALITY

In 1992 I entered Europe eager to explore the place that has been for long the centre of my art history studies. Ten years after found me profoundly depress with the fact that the continent that has produced so much art for so many centuries and actually still produces is lacking the necessary funds for artists and art in general.

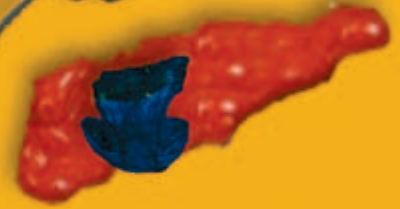
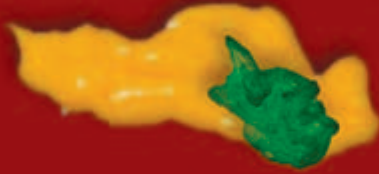
**Seventeen years after things have gone worse instead of better and more and more funds are finding their way to "defense and security" that's how they call it nowadays and less and less funds are going to culture and education. And all that forgetting that human future depends on their culture and education and not on weapons and cameras.**

I want to congratulate your organization and that knowing how hard it is to survive with the little funds you are getting and that only that there is an organization for migrant artist is already a big achievement, that this organization goes on for a decade constantly improving its services it is huge and for that you deserve all the congratulations.

*R. Wu  
Düsseldorf, Germany*



CREATION has many faces



European Union Migrant Artists' Network  
EU-MAN

## UNIVERSAL COLOURS

**IN A GOOD POSITION?**

It seems that we did not get rid of the sixties yet, because we still live in the philosophy of that era, that when we read or hear some news of a group exhibition or respecting an artist we hear about some person the best to say about it belong to some previous generation.

**Recently gallery Ruaa in Amman Jordan holding an exhibition titled "collecting the Iraqi branches" from the 17<sup>th</sup> of October till the end of November, it is good step but typical totally because the reader to the news note that the names are the same names which are in every exhibition now a days.**

I hope that they truly collect the Iraqi branches and invite all so to say generations because we do not want some generation discrimination and trust all that Iraqi artists are in good position.

Sattar Fartousi , Helsinki

**UC**

**Between now and then I receive the Universal Colours magazine, I see a lot of things, I read some useful staff and I see a lot of thing about the international art movement, it suppose to be about the migrant art & artists, but what I find is the internationalism more than the migrants affaires.**

I ask the editorial board to see this point and comment on it and will highlight the migrant issue more and not about Finland only, because EU-MAN is for Europe not only for Finland.

Alexander Kuproianov  
Helsinki

**SOME ANSWERS**

Dear friends,

First of all, thank you for taking the time to write and send us letters and emails. We really appreciate it and we take all of your recommendations and suggestions seriously.

We think that this issue is the best proof of our will to improve the magazine and our wish to improve all the activities of the organisation, including a much more active Internet site. At the moment the print magazine is our priority and we hope that you can see why. While working on this issue we can already see the improvements we can make in the next one, but we would appreciate if you add your opinion and wishes to that.

To answer a couple of questions from your mails, the logo is a sort of trademark for the magazine and its fonts represent the magazine's artistic nature since they have been designed by a fellow artist. Yes, we need to add more art news from all Europe but this is something you can help us by becoming our correspondents in the places you live by informing us about local migrant artistic events.

The same comes to EU-MAN members' news; it is very important that we get information on what all our members are doing, what they are planning to do or the projects they are working with, so we can show and promote each of them through the magazine, and soon through the renewed internet site and other promotional tools we are planning to use.

Funding the organisation and its acts and services has always been a struggle and a constant worry for us. As it was well-pointed at in one of the mails, the recent recession hasn't helped much since culture was the first victim and I'm afraid it will also be the last to recover after the hit is over. But, we hope that it will not be a brake to our creativity and inspiration.

Coming to the comment about immigrant affairs, we do understand the point and, after all, we are immigrants ourselves but we don't want to add *Universal Colours* to a long string of immigrant magazines but want to focus on the work of immigrant artists, the magnificent artistic crossroad they live between their heritage and the new country that has adopted them.

Please don't stop sending us your comments; we need them now more than ever.

Thank you,

Thanos Kalamidas  
Helsinki

***Do you have feedback for us? We welcome all of your opinions, thoughts, criticism, praise and suggestions. Send them to:***

***info@eu-man.org***

It only takes **RESPECT**.  
Some values should take priority!



UNIVERSAL COLOURS ENVIRONMENT

# International Literature

and Culture Evening

Evenings present literature and culture from various countries, including history, language, music and dance.

21.11. Albanian  
2.12. Kurdish  
18.12. Iranian

Free entry

Common



# Independence

Celebrating multicultural Independence Day. Presenting multicultural dancing and performances, among others. Also serving ethnic snacks.

Additional information: Abdirahim Hussein, info@berde.org.

Sun 6.12. 1 p.m.-4 p.m. Free entry

# Exhibitions

Week days

10a.m.-6p.m

## The Eye of a Needle

Helena Vaari paints by textiles like the painter does by colours.

25.11.-17.12.



# Ourvision Club Night 2009

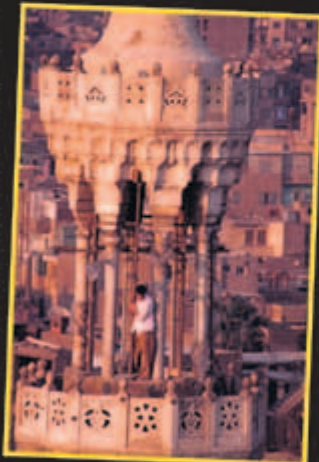
The Ourvision Singing Contest was a great success in spring 2009. Come and experience the excitement of Ourvision all over again!

Sat 7.11. 8 p.m.-12 a.m.  
Tickets: 5 €, at the door.

## Daily Life and Celebrations in Egypt

Daily Life and Celebrations in Egypt. The Photographs of Päivi Arvonen take the spectator close to daily Egyptian life.

28.10.-19.11.



# COLOURED WITH CULTURE

## Concert Harp Guitarist Jason Carter



Come and experience a rare musical performance when British Guitarist Jason Carter performs with his Harp Guitar, playing solo also with Loop Station. Jason has performed in more than 80 countries and has received Music Awards from the Crown Prince of Bahrain and the Government of North Korea for his efforts in 'Building Bridges through Music'.

Fri 4.12. 7 p.m.-9 p.m.  
7/5 €, at the door

## Mevlana and Anatolia Culture Week 10.-14.11



This culture week takes us into Turkey; introducing Anatolian culture and Mevlana, an eminent philosopher and mystical poet of Islam.

Caisa is full of unique events from whirling dervishes to calligraphy. Check more information at our web page.

## International Women's Living Room

Intercultural interaction - an Indian point of view. The speaker of the evening is Rakhi Udainiya Dudarecha.

Mon 9.11. 4 p.m.-6 p.m.  
Registration: oge.eneh@hel.fi  
Free entry

African fairytales - independence day celebrations for Finnish female nationals of immigrant background.

Mon 7.12. 4 p.m.-6 p.m.  
Registration: oge.eneh@hel.fi  
Free entry